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The Ballad of East Division Street. There never was a happier man than N. Cornelius Blake, fe was one long dream of taste from which he could not wake, all because he married young a sweet asthetic

Well known on East Division Street as Mary Allston Hyde.

Hyde.

Whenever a misfortune came or Hop- was quite opaque joyous smile lit up the face of N. Cornelius Blake.

I thisk," said he, "if death himself should come with grins and groans.

My wife in her superior mood would decorate his bones; and rob the King of Terrors of his mortuary pride with something in the Queen Anneline, would Mary Allston Hyde."

Whenever N. Cornelius ate his matutinal meal and found that she had burnt the chop with overfrensied seal
To such a state of charcoal that there was no chop to each

ething rose within him that was Florentine and

sweet,
or recognised the cresses and the decorative beet,
may not fill my stomach, and I'm getting rather
thin,
'tis the touch of Nature, dear, that makes the
whole world hin"
N. Corselius Blake would go with mediaval And work the free-lunch counter that is over on that She taught him how to rise above the coffee that was contemplate the Dresden cup that eke would coffee hold;

And though at herring he rebelled with deep and feedish hate
She charmed him with the smilax that was woven on And when he felt within his soul the soup was thin and cool
She tamed him with the napkins in the old Etruscan school. "I do not care for carnal joys, but then I take a pride in harmony of tist and tone," said Mary Allston

To seeh a state of art serene did N. Cornelius rise.

By living on the tint of things and eating with his That life no longer roused his blood, and it's a solemn fact. His stomach grew so Florentine that it refused to act.
Then leaning on the breakfast board the mora ing that 'e died.
He murmured this in Lybian tones to Mary Allston Hvde:
"My dear, I feel that vulgar life is but an empty dream,"
And only in the spirit land are artists what they ach grew so Florentine that it refused to act, ning on the breakfast board the morn ing that

seem.
So, if you please, I'll pass away and my quietus make.
Asd you will understand, my dear, that's why I eat
your cake."
Then Mary Aliston's gratle soul, still governed by
good taste.
Crod out. "'Tis heaven's will! But why unseemly
haste?
If you must die, so must we all, but some pure method
take. take, id not have the record read, 'He died of eating Then Mary turned ber head away to hide a Grecian And wipe her fine Sorrento mouth with something from

"If you must die my darling boy, there's no established Prevents you from expiring in a proper kind of school."
So that was how the noble soul pa sed from this world
beneath.
He died at half past ten o'clock by swallowing his front teeth, And when they laid his body out, the stately form be-Rose up above the vulgar herd with her accustomed

"He died," she said with look serene and taste super b By no base food, as mortals die-he perished of old And that's the legend often told in accents and and Along the dim Venetian haunts in East Division Street; How N. Cornelius Blake passed out, with Mary by his And P. Carruthers Oppendyke then claimed her as his bride.

Nym CRINKLE.

## NYM CRINKLE'S FEUILLETON

Is there anything in acting that wakes a man continual exercise of the sensibilities appears to bring all the nerves of sensation to the surface. A veteran quivers at a paragraph irrespective of its truth, that a tyro would laugh

We have had so many schools established to develope emotion, that I wonder why it would not be a good idea to have a school which shall teach actors how to suppress it?

Emotion is very apt to get the upper hand of some natures and convert them into jelly fish. I am told that Maurice Barrymore cried over the manuscript of Captain Switt like a child. and Clinton Stuart wept all the way from France when he was bringing The Abbé Con-

The other day Mr. Steele Mackaye in delivering a handsome eulogy on John McCullough in Philadelphia went out of his way to poke an oblique reproof at the personal opinion of Mr. Edwin Booth.

He flamed up with grandiloquent sensitiveness in behalf of the stage, and defended it from its most conspicuous and gifted actor. If Mr. Mackaye had been as discreet as he was sensitive he would have omitted all that.

The personal opinions of Mr. Edwin Booth are entitled to some respect whether they agree with ours or not. At all events it was in exceeding bad taste to offset them with the godlike qualities of the lamented John McCullough, whose monument to day stands on the personal appreciation of many loving friends and not on the basis of great histrionism.

The public career of every actor and manager is a proper subject of discussion, for it challenges it. But how many actors and managers will stand it.

Mr. Mackaye's public areer would make an odyssey illustrated by I oré. All we should have to do would be to pick up the public car- strelsy. After dominating the country as no was placed in juxtaposition with the builtent, racy. All the irresistible anomalies of our gedestal.

toons he has made and photograph him as other form of entertainment ever did, it was disciple, moralist, teacher, inventor, lecturer, dramatist, manager, architect, drill master, reformer, martyr and actor.

How Mr. Mackaye would squirm if he could see the panorama of Mackaye that he has painted as he went along.

And I suppose we all have panoramas that we would squirm at. But then they were not all set up in public with 'avitations to watch and admire them.

Here is my friend Mr. Edward Harrigan. If I tell him how his public career looks to those of us who have watched it with admiration and regret, he too will begin to squirm.

thoughts that his metropolitan career suggests. In some respects Mr. Harrigan is unique. He threatened at one time to be what Mitchell once was at the Olympic, not only the brief

And yet I cannot help expressing the

driven from its place by two forces One was the combined influence of English burlesque and French opera bouffe. The other was the downfall of Southern slavery. After the war the plantation was a myth, the pathos of slavery

It sounds odd to say so but Abraham Lincoln killed negro minstrelsy. The mild, sweet melancholy of the "Swanee River" and the 'Old Folks at Home." the barbaric tascination of the banjo that had enthralled millions, was gone. The few troupes that held on to their bones and tambourines picked up the "Sabre de mon pere," and kindred chansons. They no longer trolled the folk songs of the South.

Now it ought to be said here of negro minstrelsy that in its best state it was such a popular delight as never tired the public. At one time there were five troupes on Broadway

happy-go lucky American darky, as he is placed nowhere in the world outside of New York. The world of amusement seekers never before saw race prejudices so boldly and so irresistibly shown, and so admirably blended. It made a series of the strongest black and white pictures

Then, remember one other bappy fact. Mr. Dave Braham had caught the real spirit of the negro folk song. He revived in Harrigan's earlier pieces the wild, simple genius of Foster and Dan Emmett and his characteristic ditties traveled round the world as Christy's had done.

In a few seasons New York recognized that Mr. Harrigan was coing a new order of thing. If you wanted to see the best characterization of local low life, you had to go to him. And you did go. Your carriages lined his curb-stone every night. Your ladies but the Instant chronicler of the time. His competing with the best entertainments in were not ashamed to sit in his parquette and

New York life that made his groups so vivid have vanished. That roystering madrigal of the market place which came up from the South along with that wild plaint of a broken heart that crept out of every genuine plantation ditty, has been exorcised.

To me the Irishman is interesting mainly as he appears under American influence. I like to contemplate him when he gets more freedom than is good for him. I like to watch the public school widen and deepen him, without his knowing it. I like to study him as he kicks off his brogans at Castle Garden and prepares himself to become an alderman or to write criticisms for the Herald. And it was in that transition that Harrigan caught him and fattened him for our delight.

Never again will we have the ward politician portrayed as Harrigan portrayed him.

What do I care about the nearly extinct Irishman on his denuded hills or in his ancestral mud cabin? Have I not seen the historic romance of his single-handed struggle with a regiment of red coats handed down from Gayler and Boucleault, until it is worn smooth?

There was a new targ to the Americanized fellow. If you stood in a crowd of him you didn't dare to stretch your ' tout in any direction, for you could not to If you were touching a future sheriff, a contractor or an assemblyman.

Mr. Harrigan's new play, to which he invited us all on Monday night, is called The Lorgaire. It is crammed so full of what the ordinary playwright calls "incident," that it is difficult to see the story. And if you do see it it will be the old style of thing, hardly worth all this trouble.

I am inclined to think it was disappointing to all of Mr. Harrigan's friends. It was so pretentious, and yet so inadequate in the sportive numor of his best vein. There was a continual suspicion roused by it that Mr. Harrigan had given up humor and taken to wit; that he wanted to impress us with his turns of phrases, not by his delineation of character; that the plan of the thing was to keep Harrigan to the front, where he could talk and not act; that the enormous surrounding of people was held on the operatic chorus plan-not to win, but to warble.

I dare say that all this is the result on the part of Mr. Harrigan of a mistaken intellectual or mimetic vanity. As he has grown and developed he wants to get away from the rough hilarity of his past, and do something altogether constructive, romantic, serious and

wonder what the world would have said if Charles Dickens had stopped at Squeers and Mark Tapley and insisted on imitating Mrs. Radcliffe and Mrs. Barbauld?

Playwrights, at least, cannot be measured by their desires. It is their limitations of Boucicault, but he can always remain a Harrigan if he will.

Now this opinion of his work and his career is on my part an honest one. I think I am warranted in expressing it and that it is entitled to consideration. But you know as well as I do, that Mr. Harrigan will not like it at

You might as well tell that royally good fellow, Frank Mayo, that he ought to give up Nordeck and stick to Davy Crockett. Mr. Mayo would quote you whole tomes from the "Light of Asia" to prove that you are wrong.

How do you suppose Mr. Steele Mackage would take the lecture that he himself provokes in the mind of every man who has followed him with admiration for his genius and a certain affectionate contempt for his erratic per-

There is a scholar and philosopher who in many differing ways has evoked astonishment at his enthusiasm, his versatility, his knowledge and his emphasis. Whatever he touches vibrates.

But shall we measure him by his vibrations like a drum, or by his progress like a planet? He has got to be sized up by the dread things he has taught us to expect of him. Why should he monkey on the stage when he can move communities in his study?

You cannot remain in his company half an hour without feeling that he has something to say to the world You never see him act ten minutes without knowing that he isn't saying it, or if he is somebody can say it better with half the labor.

But enough of this. It's all owing to Harrigan. If he has shattered our ideal it lan't my fault. No one, I am sure, would work harder than I to set up the pieces on the old NYM CRINKLE.



CATHERINE COGGSWELL.

graphicality of a Dickens, the distinctive low as nobody else had ever caught it.

While the playwrights were bewailing the want of color and contrast in our community he was showing us the marvellously bright and humorous side of the scenes and people that I were always under our eyes. He went down to the docks and into the garrets and cellars; he climbed up among the squatters and strode into the shipyards. There wasn't anything so poor and lowly that it escaped him whatever its color or birth or condition.

One other thing he did, and this, I think, has been overlooked. There was an element here that was distinctively American. It was one of the most influential and popular of all forms of public amusement. I mean negro min

theatre was the only vaudeville theatre in town. Their melodies went everywhere round laugh themseives into hysterics. His theatre America. It caught with something of the the world, and one might hear the sad refrain of "Nelly was a lady" in the glens of the Alps. life and picturesque life of the metropolis displacing the ranz des vaches, as it had caught the fancy of the bejewelled lady in St-Petersburgh. There was, too, a lusty, barbaric sportiveness in minstrel humor. It had all the warrant of a rhythmic, superstitious nature, and all the grace of people bred under a Southern sun.

Mr. Harrigan at the moment of the decline of minstrelsy caught and combined and preserved its best features in his earlier ente tainments. He executed the remarkable feat of amalgamating the best types of two enslaved races in a compound of joviality that had never been seen before. The Americanized Irishman with all his inheritance of wit and humor and incorrigible prejudice, his love. of a row and his overweening superstition.

was the only one in town that caught the salient life of the town, and it became celebrated the whole country over for this reason. What a hundred other men had tried to do and failed to do Mr. Harrigan succeeded in doing. He was contemporaneous, local, original and

At what particular point in Mr. Harrigan's career he made up his mind to abandon all this. I cannot definitely say. But abandon it all he has. The distinctive people who made his parti-colored sketches unique in character have been all weeded out, save Mrs. Yeamans, and Mr. Harrigan has gone over to the old Bowery school of Emerald Isle melodrama. The charm of his stage Irishman that grew out of the Americanization of the Irishman is gone. We no longer see the peasant of the Isle triumphing in the freedom of ward democ-

# TEN YEARS OLD TO-DAY

THE MIRROR CELEBRATES ITS TENTH BIRTHDAY.

A Retrospective Glance at its Important Work and Brilliant Achievements During an Exceptionally Active and Progressive Dramatic Decade-Its Wonderful Growth in Circulation and Influence-Reforms and Improvements Brought About for the Benefit of the Stage and the Profession.

The first number of THE NEW YORK MIR-ROR was issued on Jan. 4, 1879, at No. 12 Union Square. Dramatic journalism, so far as it can be said to have existed at all at that time, was conducted on the one hand in a manner that approached blackmailing so closely that it would have been difficult to make the distinction. On the other hand, the doings and gossip of the stage were chronicled in the honest old New York Clipper in the same spirit that this organ of the sporting fraternity would deal with a prize fight or a horse race. The Clipper is to this day the favorite organ of the variety stage.

THE MIRROR was started, accordingly, to represent the real interests of actors and managers, and to advance the dramatic art in this country. While absolutely independent from the start, it appealed for support rather to the profession itself than to the general public interested in stage news. The profession was not slow to recognize this new departure, and the paper met with encouraging success from the first issue. There were the usual wiseacres who predicted failure, and that actors and actresses would not maintain a fair and unbiased dramatic paper unless they were forced to do so by the usual methods of levying blackmail. THE MIRROR took the opposite ground, and proceeded to demonstrate the correctness and soundness of its opinion.

THE FIRST ISSUE.

The first number sought pictorial embellishment on its front page by presenting an effigy of Tony Pastor. The process of reproduction direct from the photograph was not in practical use by photo-engravers, and consequently Mr. Pastor's smiling features had to be entrusted to the artist's pencil previous to being transferred to the engraver's block. It can hardly be said to have been a flattering success, however conspicuous in other respects. It may prove of interest to glance over the advertisements with which his counterpart was sur-

We find that William Henderson, who was managing the old Standard Theatre, commending Almost A Life' for metropolitan favor. At Booth's Theatre, since torn down, Manager W. R. Deutsch was edifying the community with the burlesques, Evangeline and Babes in the Wood, ia which Gus Williams and James Maffitt were announced to appear. Henry E. Abbey was the lessee of the old Park Theatre, since destroyed by fire, where Colville's Opera Burlesque company were performing in Babes in the Wood. Edward F. Starin, the manager of Niblo's Garden at that time, was announcing the production of the Irish drama, Peep o' Day. The old Broadway Theatre was under the management of Edgar and Fulton, who called attention in their advertisement to the last nights of Barney Macauley in Uncle Dan'l. Only a Farmer's Daughter, an attraction still to be found in the Dates Ahead column, was declared to be the great hit of the season at the Globe Theatre, of which Frank B. Murtha was manager. This house was subsequently burnt down. The Germania Theatre, conducted by Director Adolf Neuendorff, announced German performances. Harrigan and Hart were holding forth in Christmas Joys and Sorrows at the Theatre Comique. Joseph Jefferson was delighting large audiences with the perennial Rip Van Winkle at the Fifth Avenue Theatre. Sam Devere as Jasper was the card at the Bowery Theatre, then under the management of Ferdinand W. Hofele, and known to the theatrical public to-day as Jacobs' Thalia Theatre. Last, but not least of the amusement advertisements, Tony Pastor informed the community that the best company in the world could be seen at his house in a grand holiday bill of novelties.

EVOLUTION.

In addition to these announcements the first number contained quite a creditable showing of professional cards and other theatrical advertisements. The paper consisted of eight pages of five columns each, but the columns were considerably smaller in width and length than to-day, while the quality of paper and general make-up of THE MIRROR at that time were not to be compared with its artistic issues in subsequent years. Nor was the literary matter as attractive or newsy as that to be found in a modern MIRROR. Resides the customary musical and dramatic criticisms of metropolitan performances, there were four columns of letters from correspondents in Albany, Boston, Chicago, and elsewhere. In the first number this department was headed, "Out of Town." This heading was changed to "Drama in the States" in the second number. The latter designation was retained until the issue of March 19, 1881, when the present "Provincial," was used as a general classification for out-of-town correspondence. The headings of "Personal" and "Professional were used from the start. The

"Dates Ahead" department was not inaugurated until the sixth number. The term "At the Theatres" was first employed as a permanent heading to designate the criticisms of New York productions in the issue of Sept. 18. 1880. It had been evolved from "Thespis in Gotham." "New York Amusements," "The Week at the Theatres," "The City Theatres," and "The Theatres." "The Usher," a department with which the editor of THE MIRROR has since been identified, was started in the issue of Dec. 13, 1879. "The Giddy Gusher" feature was instituted in the number of June 11, 1881. At first it was merely a series of pithy paragraphs, and it was not until some time later that the sprightly pen of its present writer began making this department famous.

The size of THE MIRROR was enlarged to twelve pages with the issue of Feb. 21, 1880. the price remaining at five cents. This was owing to the encroachment of advertisements on the reading matter, and opened the eyes of managers to the fact that the paper had come to stay. The name of Harrison Grey Fiske as editor first appeared on the editorial page on July 17, 1880, although he had been editing the paper for a considerable period previous to

EXPANSION.

The most objectionable blackmailers that infested dramatic journalism had one after the other been exposed by THE MIRROR and compelled to seek "pastures new" for their field of operation. The tone of the paper, which was naturally decidedly aggressive on this account, became more conservative. The bane of the profession had been removed, and actors and actresses have universally recognized THE MIRROR as their best friend ever since.

THE ACTORS' FUND STARTED. After this mission had been accomplished

THE MIRROR, which was firmly established as the professional organ, began to urge in 1880 the necessity of a fund for actors, and advocated the proposition strenuously and persistently. The views of the principal actors and managers, as expressed through a long series of interviews in its columns, were found to be heartily in accord with the project. Mr. A. M. Palmer, then manager of the Union Square Theatre, was the most prominent and enthusiastic supporter of the movement. To his personal efforts, in conjunction with THE Mirror, was due the ultimate establishment and organization of the fund. In the issue of Feb. 14, 1880, THE MIRROR launched the first editorial on the subject, in which the editor expressed himself as follows: "The theatres have their own good work to do, and they have no chance to do it properly, because of the incessant requirements of these outside charities. . . . One of the good works which has been too long neglected by the theatres is the establishment of a sinking fund, to be managed by an executive here in New York. for the prompt relief of actors in distress and the prompt remedy of any wrongs from which professionals may suffer. We do not need for this purpose any great benevolent association. like that of the Elks-which does its own noble work in its own way-nor like the old Dramatic Fund. All that is necessary is for the managers throughout the country to agree to raise a sinking fund by giving one benefit a year at each theatre, and to vote some such practical and responsible New York manager as Lester Wallack, A. M. Palmer or J. H. Haverly into office for a year as custodian or treasurer of the fund, with a strong committee of the leading managers of the country to meet here every Summer to supervise and audit the accounts. By this simple plan, without any great trouble to anybody and without any individual expense, a fund would be raised and managed that would do more to relieve, elevate and strengthen the profession than any

On March 6 of the same year an editorial appeared entitled "The Theatrical Relief Fund," from which the following is quoted: 'We continue, this week, our interviews with prominent managers in regard to the formation and maintenance of a Theatrical Relief Fund. and Manager Haverly and Manager Smith give their adhesion to the project as enthusiastically as Manager Palmer did last week. It will be remembered that our plan for this Re lief Fund is as simple as it is comprehensive, and imposes no great labor or expense upon anybody. One benefit at every theatre which joins the association will give an immediate capital. After that one benefit a year will keep the Fund up to the mark, and supply all demands upon it. . . . We have not met with a single professional who was not in favor of this Fund, nor with a single manager who was not willing to assist it. After St. Patrick's Day we shall begin to arrange for a series of benefits to organize the institution." March 13 appeared a long editorial plea headed "The Actors' Relief Fund," and in the subsequent issue of March 20 the prospective organization was first called by its present title, 'The Actors' Fund." The movement was agitated week after week, until the entire profession was aroused to the necessity of taking active steps to establish this much needed

On March 12, 1882, a meeting of the managers of New York and Brooklyn was held at the Morton House to discuss a plan of organization, and on June 8 of the same year the Actors' Fund of America was legally incorporated, fifty-seven leading managers comprising the list of incorporators. On July 15 Lester Wallack was chosen president; A. M. Palmer.

Theodore Moss, treasurer,

THE LICENSE MONEYS.

On Sept. 23, 1882, THE MIRROR contained an article headed "Theatre License Money," which deplored the fact that the large sun paid by a manager in New York went to support the Society for the Reformation of Juve nile Delinquents. The article was followed by the draft of a bill to secure legislation in the premises. On Jan. 20, 1883, it was announced editorially that Senator Grady had presented THE MIRROR'S bill, with a few minor amendments, to the Legislature at Albany, and that action would be taken on it during the current session. On May 9, 1885, THE MIRROR was able to inform the profession that its theatrical license bill had passed both the Assembly and Senate and only awaited the ap proval of the Governor. At the May meeting of the trustees of the Actors' Fund it was triumphantly reported that the bill had become a law. This wise piece of legislation was destined to be of great importance to the Fund. By its terms the moneys paid annually for theatre licenses by the managers of New York City were placed in the hands of the New York Board of Estimate and Apportionment for distribution. Previously they had been given in their entirety to the Society for the Reformation of Juvenile Delinquents, In 1885 the Actors' Fund received \$6,350, and \$0,000 in 1886 and 1887, respectively, from this source. It is expected that the Fund will receive one-half of the theatrical license moneys of 1888, and there is no reason what ever why the entire revenue derived from metropolitan theatres in this manner should not be restored for theatrical charity.

At the fourth annual meeting of the Fund, which was held at the Union Square Theatre, A. M. Palmer was elected president, and Harrison Grey Fiske, secretary, and both of them have been retained in those offices ever since. On May 1, 1887, the headquarters of the Fund were transferred from No. 12 Union Square to No. 145 Fifth Avenue. The offices of THE MIRROR, which had hitherto been on the up per part of the same Union Square building, were removed at the same time. THE MIRROR leased the Fifth Avenue premises and suble to the Actors' Fund the handsome rooms occupied at present by that worthy organization.

THE MEMORIAL MONUMENT FUND. The dedication of the memorial monumen was celebrated with appropriate and impressive ceremonies on June 6, 1887, in the Cemeters of the Evergreens. In the course of his ad dress President A. M. Palmer referred to THE MIRROR's efforts to raise the required sum for the monument as follows: "The editor of THE NEW YORK MIRROR, who is also the secretary of the Fund, acting under the authorization of the trustees, made, on Jan. 8th last, a singularly eloquent and fervent appeal to the members of the profession, asking them to contribute the sum of \$2,500 necessary to complete the amount agreed upon for the monument. This appeal came at the right moment, and it aroused the latent generosity and interest of our professional friends throughout the country. With such alacrity did they respond to it that in four weeks from the time of its utterance the sum of \$3,192 20, or \$700 more than was asked for, had been subscribed, and upon its being announced that that the surplus money would be used in providing headstones and beautifying the grounds, the subscriptions continued to pour in until the great sum of \$4,564 60, or \$2,064 60 more than was originally asked for, was realized. These subscriptions came from more than two thousand members of the profession. They were in various sums, from ten cents up to \$100. The donors included those in every rank, from the prosperous star and manager down to the humblest ballet-girl, utility-man and mechanic. money for an object purely professional has, I am sure, ever been known in the history of the American theatre. For one, I cannot but regard it as a hopeful sign, pointing to more important efforts upon the part of our united profession in the future."

When the American Dramatic Fund Association first broached the idea of winding up its affairs to divide its money among the eighty-seven surviving members, instead of ransferring it to the Actors' Fund. THE MIR-ROR took the initiative in entering a vigorous protest in behalf of the Fund. As the matter could not be settled amicably it was taken into the courts. The suit at the present writing is still pending, and there will be no final decision in the case until it has been argued in the Supreme Court, ex-Judge Dittenhoefer having been retained as counsel by Fanny Davenport and other opposing members.

In May, 1888, J. J. Spies was placed in charge of the Dramatic Bureau connected with the Actors' Fund. The object of the Bureau is to help worthy actors and actresses to good employment.

USEFUL FEATURES.

As early as June 7, 1879, THE MIRROR Letter List was established, by which professionals and managers could communicate with one another by addressing their letters to the publication office of their dramatic organ, These letters are advertised for four weeks, and then returned if not called for. Many thousands of letters pass annually through this theatrical post-office.

On Aug. 2, 1879, this mode of communication was supplemented by a Dramatic Direc tory containing the regular address of about 300 theatrical persons, This list was added to

vice president; Daniel Frobman, secretary, and for about three months, but it was found a difficult matter to obtain additional addresses at that time, and so this feature fell into "innocuous desuetude." The dramatic agents continued their nefarious methods of suppressing the whereabouts of all professionals who did not do business with them. They were exposed in the columns of this paper over and over again, but they somehow succeeded in retaining a hold on many victims. With the publication of the Directory of the Theatrical Profession in the "New York Mirror Annual for 1888" these dramatic agents were deprived of their stock in trade, and a large number of players were emancipated from their galling and degrading yokes. This Directory, which is approximately if not actually complete, contains many more names than all their jealously guarded registry books combined. Moreover, the classification of the names under the various lines of business greatly augments its value. Now managers can have absolute freedom for selection, while actors can make engagements without danger of extortion.

PLAY-PIRATES HUNTED DOWN.

While on the subject of reforms brought about by THE MIRROR, the crusade against play-pirates and the reform in theatrical dressing-rooms should not be overlooked. On Feb. 10, 1887, attention was called to the fact that the Bureau of Stolen Plays in New York and Chicago, which several years previous had been exposed and temporarily abandoned, was again in full blast; that the meandering pirates ecured their copies of manuscript pieces from this source, and that our national legislature must be brought sooner or later to see the necessity of amending the domestic copyright laws, so that play-stealing will be a criminal misdemeanor punishable by imprisonment as well as fines. This was followed up week after week by a vigorous crusade against all managers and barnstorming companies who were dealing in stolen goods. The whole correspondence staff of the paper was formed into a vigilance committee and made weekly reports to the editor at the home office. No one was exposed without substantial proof, and the colums of the paper were always open for explanatory communications when managers claimed to be presenting pieces that they did not know were pirated versions. The pirate flag was speedily hauled down all over the country, as local managers did not care to have THE MIRROR class them as countenancing outlaws and thus incur the ill-will of respectable members of the profession.

BAD DRESSING-ROOMS REMEDIED. The dressing-room reform was equally suc cessful. On Nov. 17, 1887, THE MIRROR opened its columns to all well-founded and signed complaints against filthy, damp, or otherwise unsuitable dressing-rooms in provincial theatres, with the object of securing comfortable accommodations for the profession wherever they were needed. This movement resulted in a general overhauling of dilapidated rat holes which were thought good enough for "fakirs," "barnstormers," and "strolling players," as rural managers are sometimes wont to term members of the professon. The usual method of these managers was to provide respectable quarters after they had been exposed, and then to send a document to THE MIRROR accusing the local correspondent or the company that had made the complaint of malicious representation. It was not difficulthowever, to read between the lines, and so long as they had made the necessary repairs their previous offense was duly condoned.

THE PASSION PLAY PREVENTED.

When in 1880 the Passion Play was an counced for production at Booth's Theatre, under Henry E. Abbey's management, THE MIRROR published the first article condemning the idea and advising the managers to weigh well the consequences. In order to test the feeling of the religious portion of the com munity in the matter, a representative was detailed to call on the pastors of the various New York churches to obtain their candid views irrespective of creed and belief. The result was published in the issue of Oct. 30, 1880, consisting in conversations which conclusively showed that the project was universally condemned by the people's spiritual advisers, and that they did not approve of charitable ends to justify blasphemous means.

THE MIRROR, quick to perceive the injury which would be done to the profession by arraying the entire religious community against the theatres, at once entered the lists in opposition to the San Francisco speculators who were pushing the undertaking, and declared that their sacrilegious desecration of the theatre should not be permitted.

This was the first time that THE MIRROR, as the accredited representative of American managers, found it necessary to oppose one of them for the benefit of the rest.

When it was declared editorially that the Passion Play should not be produced, many readers asked themselves how it could be prevented. First of all, the paper tried argument and persuasion upon Manager Abbey himself, pointing out to him the logical results of his the California crowd who had entrapped him into an impossible contract. To these arguments Manager Abbey responded by defiance.

THE MIRROR then prepared a petition to the Mayor and Common Council, and caused it to be circulated among the most cultivated classes of citizens, the best patrons of the theatre. Within a few days thousands of signatures to this petition were obtained, each name representative of hundreds of others.

From week to week the most distinguished clergymen were interviewed in regard to the Passion Play, until they were equally aroused with the theatrical profession. The metropolitan press, which had been lukewarm when THE MIRROR first took up the subject, thundered from all sides against the desecration of the stage. When Manager Abbey found that the entire public and the whole respectable press were against him, and when he read the ordinance which the Board of Aldermen were called upon to enact, he yielded to the storm of indignation, although he had refused to yield to the force of argument, and formally withdrew the Passion Play from rehearsal in Booth's Theatre a few days before the date announced for its production.

CHURCH AND STAGE.

In the issue of Dec. 30, 1882, in administering a rebuke to a clergyman of New Haven for having employed opprobrious words in regard to the profession, THE MIRROR said editorially: "There are many who seem to be very anxious for close association of the church and theatre, and who are on the alert to secure the countenance and sanction of the clergy. This anxiety is not, in our opinion, at all need ful or pertinent. The church and the theatre are altogether different institutions, and each has a mission of its own. The one is for spiritual instruction; the other is for social and intellectual entertainment. The province of the one is grave and solemn; of the other, buoyant and ornamental. The blending of the two or their too close contact would be injurious to both. . . . The attempt to confound them or to substitute one for the other, can only lead to endless confusion. If we are not mistaken. it is in this direction that an attempt such as the Passion Play errs; it seeks to mix things not compatible, to combine the church with the theatre-an impracticable, impossible and unwholesome union. Let not professionals or their friends be overanxious to secure clerical endorsement; let them stand on their own merits, maintaining their own dignity, and at all times and in all places assert their absolute

In March, 1888, the Christian Union gave expression to its opinions on the drama, maintaining that the theatre was not deserving of wholesale condemnation. This editorial was submitted by the editor, Dr. Lyman Abbott, to some representative actors and managers, and their views on the subject of the Church and Theatre, as presented in the Christian Union, were republished by THE MIRROR in the issue of April 7, 1888. The persons interviewed in this manner comprised the Hon. P. T. Barnum, Helena Modjeska, A. M. Palmer, Col. William E. Sinn, Charles Fisher, Gabriel Harrison and Harrison Grey Fiske. In an editorial on the subject Dr. Abbott said:

Most discussions of this topic have been wholly one-sided. The theatrical papers have presented one side, the religious papers the other; and neither class of readers has known what the other class thought. We are desirous to give church readers an opportunity of hearing for themselves what some leading members of tha theatrical profession have to say for their own call-ing. We should be glad to record any illustration of equal catholicity on the part of any dramatic jornoal, in giving to its readers what such a critic as Dr. Buck-ley or Dr. Herrick Johnson had to say in condemnation of the modern stage.

In response to the suggestion made in the last part of the above extract, THE MIRROR of April 21, 1888, devoted a large part of its space to a frank and free discussion of the drama from the clerical and other points of view. The orthodox view was presented by the Rev. J. M. Buckley, the editor of the Christian Advocate. Had Dr. Herrick John son been a resident of New York instead of the far West, an expression of his views would have been sought as well. The Rev. Dr. Houghton, rector of the "Little Church Around the Corner," expressed broad opinions, and declared that he had often advised people to go to the theatre, but it depended a great deal on what theatres were attended. Equally liberal views were expressed by the Rev. Thomas J. Ducey, of the Roman Catholic Church, and the Rev. Robert Colyer, of the Unitarian Church. Other persons included in this symposium and well qualified to speak authoritatively on the subject, were Robert G. Ingersoll and Mrs. Burton Harrison. Two physicians, Dr. Egbert Guernsey and Dr. T. S. Robertson, furnished a novel and interesting phase to the discussion in their views on the hygienic virtues of theatre-going.

THE PRESS AND THE PROFESSION. An injustice that THE MIRROR has often

had occasion to denounce is the manner in which the misunderstandings that arise in any walk of life are unduly magnified by the daily press in the case of the theatrical profession. In referring to this offense in the issue of April 25, 1885, THE MIRROR said: There is a mystery and glamor about the stage that is a constant pique to the curiosity of the reading and the theatre-going public; and those who conduct the daily press will strain a point to connect the name of one who errs, be it man or woman, with the calling of the actor. If it be a woman, so much the better for the purposes of the sensation. The morbid curiosity of the public must be catered to, even at the expense of truth. This is the coin in which journalism infatuation and urging him to bravely abandon pays a sister profession for its patronage and

Quite recently, THE MIRROR having again occasion to refer to the same subject, said editorially: "If there has been any one object, besides that of making the brightest and best dramatic newspaper, which we have always held in view, it is the avoidance of scurrilism and scandal. That we have succeeded in coneistently following this course our files and the profession-at-large bear unimpeachable testi-



HARRISON GREY FISKE.

SUPPLEMENT TO THE NEW YORK MIRROR, DEC. 15, 1888.

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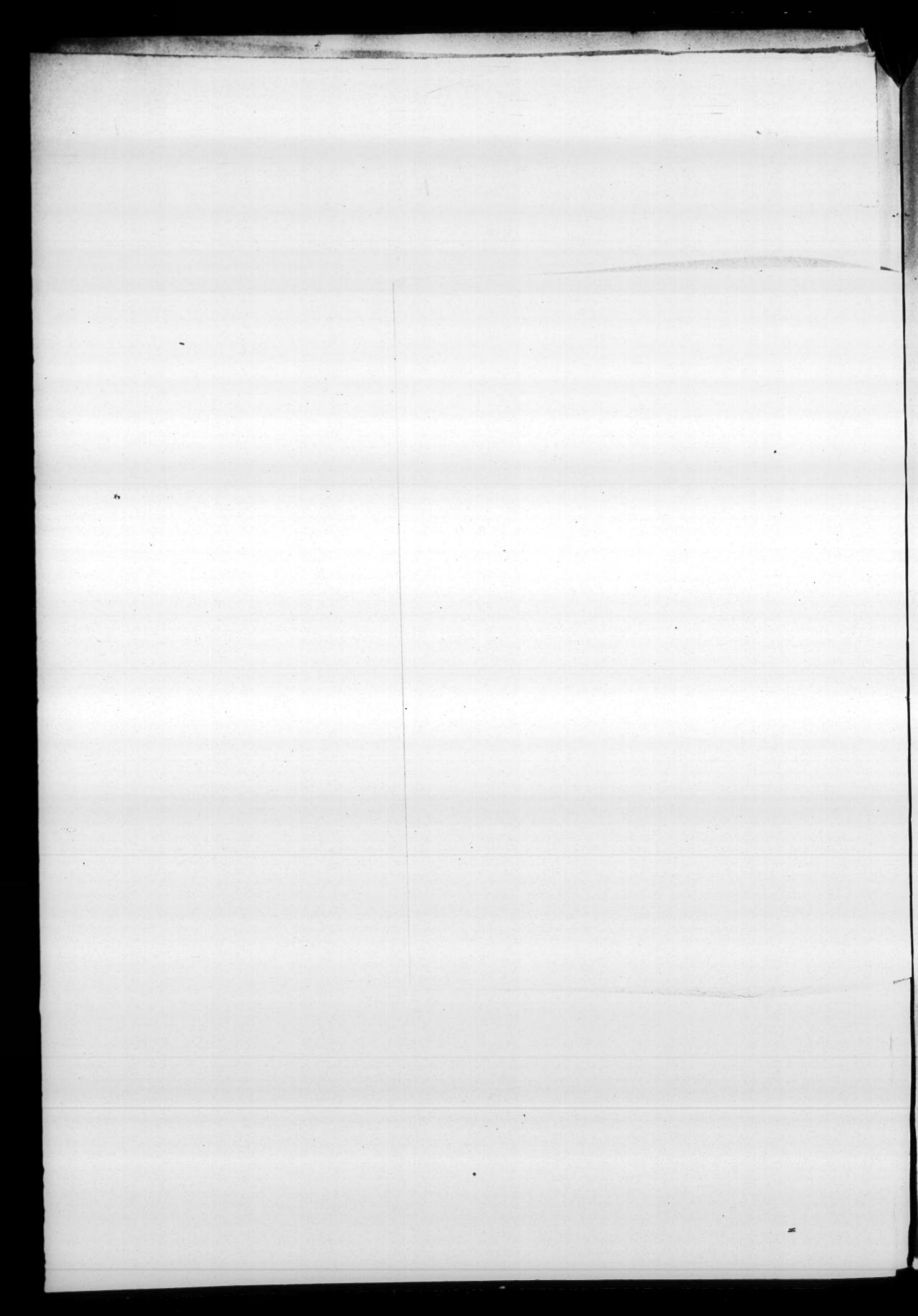
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nony. . . . There are papers enough in this broad land that avowedly pander to the debased and salacious instincts of the mob of readers; papers that delight in exploiting the real or invented details of divorce cases, breach of promise suits, disgraceful brawls, notorious Haisons and the like; papers that consider such matter the choicer tidbits, if they have but the slightest professional flavor. To such papers THE MIRROR leaves such affairs, preferring to reflect only those events that concern the stage as an art and as a business pursuit, and to enjoy the respect as well as the confidence and support of all decent men and women in and out of the dramatic profession."

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PUNCTURING INJUSTICE AND VENALITY. Unfortunately this is not the only injustice the stage is made to suffer at the hands of journalism. As recently as last July, THE MIRROR made editorial comment of the incompetent and inconsistent criticism of theatrical performances to be encountered in a large pro portion of daily newspapers. In the course of the editorial THE MIRROR said : "There is no department of journalism that requires gradual and constant education so much as dramatic eriticism. The faculty of judging the merits and imperfections of a new play with accuracy and nice discernment cannot possibly be exercised by a mere apprentice. That is to say, no writer, however clever he may be in general literary work, can jump at critical conclu sions without technical knowledge of the subject, nor can he give a critical analysis of the piece without some special knowledge of modern stage productions. THE MIRROR has from time to time pointed out the absurdities and misstatements of the daily press, and will continue in this course until every metropolitan newspaper employs a competent dramatic editor.

In the same issue appeared an editorial entitled "A Source of Danger," deprecating the arrangements that are frequently and openly made in the counting rooms of various newspapers for the insertion of lengthy puffs, presented under the guise of news or descriptive matter. Theatrical notices of this mercenary character are not only an imposition on the public, but "do much to undermine the character of respectable journalism. THE MIRROR has always maintained an attitude of uncompromising exactitude in regard to this matter. Advertisements appear on its pages only where they belong. Not for the weight of the type in gold-not for any sum, however large-has any person ever procured and paid for a line in this paper that was not published as an advertisement."

### THE PRESS-LIST QUESTION.

In 1886 the New York Herald started an agitation looking toward the abolishment of the free pass system, especially as to the press. But the Herald's argument was rather onesided, as its reporters only interviewed the managers. THE MIRROR, accordingly, took considerable trouble to investigate both sides, and sent its reporters to interview the critics as well as the managers. The general tone of these interviews proved that the managers as a body had no sympathy with the alleged movement. They expressed their perfect sympathy with the present custom of extending ordinary courtesies to the press, but utilized the cccasion to excoriate the noble army of promiscuous deadheads that assails them, and to lampoon the pernicious system of lithographs and bill-board tickets.

The critics almost to a man ridiculed the idea that the seats sent to them for first night performances cou d influence their criticism They maintained that they did not look upon such seats as favors. If the managers were not desirous of having their productions noticed, the tickets would not be sent. The newspapers could easily afford to buy whatever tickets were necessary for critical purposes. They held that the question of expense does not enter into the matter at all; but, on the other hand, should the critics be required to pay for their seats like other folks, it would then be in order for the papers to shut down on the courtesies they willingly extend to the managers. The general opinion was that these courtesies in no way involve the critic's opinion-they simply give publicity to many little matters that have no vital importance and no news value to the newspaper, but which do a great deal to help the theatres in keeping their attractions under the public eye.

## THE ONE-NIGHT STAND REFORM.

On Jan. 6 1883. THE MIRROR pointed out that managers of the leading attractions, disgusted with past experiences, were shunning the one-night stands as places where morey was likely to be lost but not made; that this was owing to the fact that towns of less than ten thousand inhabitants could not support four, five and six attractions in one week; and that the only remedy for this state of affairs was for traveling managers to band themselves together and peremptorily refuse to make dates at one-night stands unless the stipulated 'imit of combinations to be presented each week was complied with by the local manager.

The urgent need of an immediate reform was universally admitted. Realizing that the best means of securing a wide expression of opinion was to communicate with the out-of-town managers direct THE MIRROR'S correspondents were instructed to ascertain whether they favored the movement or not, and to obtain their reasons in either case. These interviews, which were published week after week, sometimes took up more than a page of the paper's

however, to further the interests of the pro-

By March 10, 1883, all the local managers that THE MIRROR was able to reach by this means had expressed their views on the subject, and in nearly every instance they favored the suggested remedy of limiting the number of companies played weekly at one-night stands, according to the size of the places and the amount of money the inhabitants had shown their willingness to pay toward the support of amusements.

This reform was subsequently put into practical operation to a very considerable extent, and may be said to have brought about the systematic and intelligent method now in force of booking companies so as not to come in conflict with each other at the one-night stands.

COMBINATION AND STOCK COMPANIES

The combination system has always been commended by this paper for the unquestionable advantages it offers to the country at large to enjoy the successful productions of city theatres. At the same time THE MIRROR has not been blind to the hardships it imposes on the profession in the wear and tear of excessive travel. It is to be hoped that the partial amelioration in doing away with the undue frequency of one-night stands will be followed by other measures of equal importance in lessening the discomforts of theatrical

Stock companies do not seem to thrive outside of New York City and one or two other large centres. The problem is, therefore, an extremely difficult one to solve. Possibly by the time that THE MIRROR has added another decade to its record it will have instituted a change for the better in this as well as other impediments and privations to which actors and actresses of road companies are subjected

THE INTER-STATE COMMERCE LAW.

Concerning the Inter-State Commerce law THE MIRROR said, editorially, in the issue of May 14, 1887: "The result to the play-going public out-of town can readily be foreseen, if the Inter-State Commerce law, as at present interpreted, should remain in force. The small towns have for many years enjoyed almost all the productions that originate in the metrop olis and with the same grade of artistic and scenic excellence. They will, under the circumstances set forth, experience a change decidedly for the worse. The artistic level will be sunk, the character of the provincial stage will suffer a decline, and an era of barnstorming with all its demoralizing and debilitating features will set in. . . . There is only one way, we think, to avert it, and that way we believe will prevail. No law seriously affecting the prosperity of the bulk of our population, no law that has pretty nearly univer sally aroused a feeling of resentment, can exist for long, in its obnoxious bearings at least. The profession will unquestionably secure relief from the unjust provisions of the Inter-State Commerce act along with other classes." In fact, as predicted in this editorial, the Inter-State law has ceased to be the terrible bugbear it was to the profession at the beginning.

It has been interpreted that a railway may legally make special terms for the carrying of theatrical passengers from one point to another in a State. Many of the railway com panies have taken advantage of the privilege vested in them to offer reduced rates to a certain number of people traveling together on one ticket-irrespective of class or condition-while mileage and excursion tickets are also permitted.

INTERNATIONAL DRAMATIC COPYRIGHT. Ever since 1882 THE MIKROR has impressed on the profession the advisability of securing an international dramatic copyright. There is no reason why with unity of support a strong effort to right the wrongs that are beboth sides of the ocean should not succeed.

In 1887 many charges were brought against the negligen, or incompetent directors of the Forrest Home in Philadelphia. After thorough investigation THE MIRROR took them severely to task for their mismanagement of what, properly administered, should be a noble monument to the philanthropy of its founder and a blessing to those who have grown gray in the service of the stage. Some day THE MIRROR hopes to find the means of rescuing the Forrest Home from its narrow administration and placing it upon a basis of large use-

THE CANCELLING OF DATES.

Among other features in theatrical business which THE MIRROR has found itself called upon to condemn is the habit of unscrupulous traveling managers to cancel dates made with hall proprietors in smaller towns. Unless the local manager was indemnified for violation of contract in flagrant cases, the offending party has invariably been exposed when there was no doubt of his guilt.

The paper also opposed the practice in vogue from 1883 to 1885 of turning theatres into skating rinks to cater to an ephemeral craze. The policy of various managers at that period in allowing first class companies to play in dime museums was also shown to be short sighted, and THE MIRROR's arguments proved as sound in this instance as in many other cases where snares and pitfalls were pointed out to the profession.

A "JOB" PRUSTRATED.

In the issue of Feb. 4, 1888, appeared a scathing editorial on the so-called "Husted valuable space. This was cheerfully given, Bill" introduced in the State Legislature of

New York, which, if it became a law, would relieve New York City of the cost of keeping firemen in the theatres and transfer the expense to metropolitan managers. The aggregate income from this source, which would reach about \$30,000 per annum, was to go to the Firemen's Reitef Fund. This piece of nefarious political jobbery was so thoroughly exposed by THE MIRROR that, marshaled into line by Manager Sanger, the managers took concerted action in the matter, and the bill has never been heard of since. It was presumably pigeon-holed forever and for ave.

THE PROFESSIONAL PREE-LIST.

At the request of several members of the profession THE MIRROR turned its attention last July to the vexed question of the extent of the courtesies which actors may justly ex pect from managers in the matter of free admission to the theatres. With a view to ascertaining, and, if possible, establishing the actor's status in this regard, the opinions of many leading managers were given publicity in the issue of July 21, 1888, After giving due weight to these interviews, it was pointed out editorially that the manager, under certain circumstances, is bound by higher claims than those of courtesy to extend-when he canthe hospitality of his house to those regularly and reputably connected with the stage; it was argued that whatever contributes to the general excellence and prosperty of the theatre benefits all who are associated in its work. At the same time it was held that no actor should claim entrance to theatres as a right, for there can be no question that the manager has the absolute power to welcome or repulse professional visitors; it is merely a question of hospitality, and all actors were advised to be governed in their demands by consideration for those amenities of social relationship which ought to prevail among all well-bred and considerate penole.

HOLIDAY NUMBERS,

Among the nume, 'us attractive features introduced in the paper from time to time, that of the CHRISTMAS MIRROR, inqued every year since 1880, has met with conspicue 24 and gratifying success. The first of these boilday numbers was brought out on Dec. 25, 186. and with the fifth volume thus inaugurated the price of the paper was raised to ten cents. In addition to the usual departments, it contained about two dosen special articles and poems from histrionic and literary celebrities. Harry Ogden furnished a special design for the first page entitled, "The Mirror of the Season," in which an elongated figure of Sara Bernhardt seems to tower above all the other stage luminaries.

The second CHRISTMAS MIRROR, published on Dec. 24, 1881, was similar to the first, with some additional attractions. Kalulu designed a title page which was printed in blue ink. There was nothing blue, however, in the jovial features of old Father Christmas, grasping his punch bowl with a knowing wink. Kalulu also drew a combination picture for the first page entitled "Christmas Reflexions," and the supplement consisted of a handsome lithographic supplement in nine colors presenting a beautiful portrait of Margaret Mather. This number was in such demand that a second edition had to be issued, the first having been entirely exhausted on the day of publication.

The Christmas issue of 1882 like all of its successors, abounded in good stories, reminiscences, poems, anecdotes and novelettes by prominent actors, actresses and dramatists, in addition to bright contributions from leading journalists and littérateurs. A character sketch of Edwin Booth as Richelieu, drawn by S. S. Knapp, adorned the first page, and the design for the tinted title-page was executed by the same artist.

In 1883, the holiday number was elaborated to twenty pages. In addition to an effecttive frontispiece, presenting Fanny Davenport as Fedora, there were many other artistic features, and the quality of the reading matter was considered very entertaining.

Equal success was obtained in 1884 in makng the Christmas number a source of satisfac tion and pleasure to the many readers of THE MIRROR. Captain Alfred Thompson contributed a theatrical cartoon for the cover, and a series of comic sketches entitled "Theatre of the Future.

Helen Dauvray was the central figure or the tinted Coristmas cover in 1884 Harry Ogden drew full page combination pic tures, presenting various scenes from Saints and Sinners and Hoodman Blind and the literary matter was up to the standard.

In 1886 the cover contained a mediaval de sign by Alfred Pilgrim, the central figure dis playing a court jester holding "As 'twere the Mirror up to Nature." E. W. Kemble drew an illustration for the first page descriptive of the manner in which Thespians traveled in ye olden times in contrast to the luxury of a modern palace car. The list of contributors was unusually striking in the collective celebrity of distinguished actors, actresses, jour..alists and men of letters. All contributions contained autograph signatures, a novelty that has since become a regular feature of holiday num-

A NEW DEPARTURE.

In 1887 the CHRISTMAS MIRROR was madea separate publication from the regular issue, and was gotten up in such sumptuous style that the price was raised to twenty five cents. From the numerous complimentary press notices the following is extracted at random to convey some idea of what the critics had to say of it : "The Christmas number of the Naw York

MIRROR is the best that has ever been issued by this pre-eminent dramatic paper, and I can do no better service to my readers than to recommend them to possess a copy. It is a thing of beauty as well as a most interesting compendium of theatrical news. The cover contains two pictures-one a fanciful sketch of an actress at her make-up, the other a life-like portrait of that famous manager, A.M. Palmer. both being exquisitely colored. The thirtyfive pages are attractive with many a reminiscence and story of the stage, written by its most prominent figures, and ornate with a number of portraits and illustrations."

The Christmas number for the current year was published last Saturday (Dec. 8), and is said to far surpass the excellence of all similar issues. The magnificent supplement entitled "In the Wings," a reproduction from the famous Salon painting by Tojetti, has made a great hit, and the presses are running day and night to supply the demand for copies from all over the country. Its literary and artistic contents are referred to elsewhere.

OTHER NOTABLE SPECIAL ISSUES.

On April 15, 1882, THE MIRROR issued ar Easter number of sixteen pages, the special feature of which was a full page character sketch of Margaret Mather. This was followed by a MIDSUMMER MIRROR of twentyfour pages, published on August 12 of the same year. The tinted cover contained an appropriate design of Beauty reclining in a hammock, and the supplement-a large chromo-lithograph in nine colors entitled "Union Square in Midsummer"presented, in addition to the old MIRROR office and adjoining buildings, the portraits of over 100 members of the profession. The literary features were numerous and attractive.

The Midsummer number of 1883 was brought out on Sept. 1. It consisted of twenty pages, with a tasteful and seasonable cover. beneath which were no end of good things. This, like all enlarged issues of the paper, was heavily patronized by the profession in the matter of advertisements. In fact the Christmas and other special numbers of THE MIR-ROR became a business necessity, as the advertising would otherwise have greatly encroached on the space devoted to reading matter.

Un April 28, 1883, there was a special issue of the over in honor of the Dramatic Festival at Cincinna... The stars of the festival were presented on the first, re, and other pertinent illustrations were found treed through the text. The literary contents were also suitable and attractive. Besides the regular issue a special Cincinnati edition of the Fes tival Number was published the same week, containing additional matter relating to the festival, its stars, Shakespearean data and general information of interest to visitors.

With the issue of Nov. 14. 1885, appeared lithographic supplement in sixteen colors which attracted great attention, the subject of illustration being the masque scene in Romeo and Juliet, as represented that season in the showy production of that tragedy by J. M. Hill at the Union Square Theatre. Every detail of this stage picture was reproduced in the most artistic manner.

CIRCULATION GROWTH,

The best proof of how the circulation increased when the paper was only in its second year is evinced by the following letter from the manager of the American News Company, dated Aug. 20, 1880:

dated Aug. 20, 1880:

Mr. H. G. Fishe, 12 Union Square:
DRAR Sit: On nov stigation I find that the cause of complaint from the readers of your paper that they cannot secure it from the dealers at the usual time is owing to the fact that you do not go to press early enough to supply as with all that we require to send by first traces on the day of its publication; or else your facilities for printing are not sufficient for the demand. Please bear in mind that at this season of the year we are naying you nearly twice the amount of money for the naise of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand. If it continues to increase in the same ratio it will be necessary for you to make arrangement to give as our entire supply early on the morning of publication in order to sutisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the

It is needless to point out that for several years THE NEW YORK MIR-NOR has had the largest dramatic circulation in America. Jealous of its success some of the minor theatrical prints have endeavored from time to time to dispute this fact. In order to settle the question to their entire satisfation THE MIRROR issued a challenge on April 28, 1886 under fair and impartial conditions, from which the following clauses are extracted:

That the home fide circulations of the competing paper for the entire year risky anall be placed in evidence and also, for public comparison, the total receipts from legitimate advertising during the same period. That three or more examiners shall be characted managers of character and good standing—on-by-each competing paper and an additional one by mutual selection.

That the paper or papers failing to show the largest and circulators and the most largest per legit more of the editorial columns for a peri-a dea fortesting the five hundred of the treasurer of the Actors' Fund

The money deposit refers to a clause stipu lating that each paper taking part should within two weeks from date place on deposit with the treasurer of the Actors' Fund of America the cash sum of five hundred dollars, "it being agreed that the said sum shall revert without reserve to the Actors' Fund in case of failure to establish the claims in respect to greatest circulation, and the winning contestant to withdraw its deposit." To prove the sincerity of this offer THE MIRROR at the same time published the following voucher:

the Actors Fund of America, which I hold subject to
the appended conditions, which are in accordance with
those embodied in an article to be published in THE
NEW YORK MIRROR of April 28, 1838.

[Signed] THE ACTORS FUND OF AMERICA,
per T. H. French, Treasurer.

Despite this golden opportunity to assist a

worthy charity, THE MIRROR'S contemporaries were sufficiently discreet to abstain from entering into the contest. This trifling incident is merely recorded in the spirit of historical accuracy.

THEATRICAL ROSTERS.

In the issue of Aug. 19. 1882, was published a carefully-compiled list of the stars and combinations on the road during the season of 1882-1883. The information was obtained in most instances from the managers direct, and was as complete as it could be made at that time. This compilation was not again undertaken until the present year, when, on Aug. 18, the Theatrical Roster of 1888 1889 was begun. This roster is practically complete, the last installment having been published on Sept 22.

Another innovation of great practical value to managers, agents, and others engaged in laying out routes was the publication, on Aug. 21, 1886, of an authentic list of agricultural fairs to be held during the year. Fair lists were again published for 1887 and 1888.

VALUABLE RECORDS

The publication of William Winter's Dramatic Diary was inaugurated on Jan. 3, 1885, when THE MIRROR published Mr. Winter's record of 1883 and 1884 This diary has since appeared every January for the preceding year. An elaboration of this idea was subsequently undertaken in the NEW YORK MIRROR AN-NUAL, of which the Dramatic Chronological Record for 1887 was a principal feature.

In 1882 THE MIRROR began the publication of telegraphic news from correspondents to cover the various openings throughout the country to the time of going to press. During the height of the dramatic season these dispatches frequently aggregated two and three columns of space. In this manner the paper was often enabled to present on the day of publication theatrical news of considerable importance that had not been covered by the Associated Press,

THE AMATEUR STAGE.

Throughout the past five years considerable attention has been devoted to the doings of amateurs. During the season of 1886-1887 THE MIRROR started the policy of applying genuine criticism to amateur performances, as the leading societies of New York, Brooklyn and Jersey City had advanced so much in artistic merit that their representations really deserved something more than mere perfunctory to seem is complate review of the amate season in these three cities was published in June and July of 1887, according to which the Amaranth and Gilbert societies made the best showing.

A LARGE PORTRAIT GALLERY.

It would take more space than can be deto the subject to give a complete list of all the professional people who have had their poptraits in THE MIRROR. The smaller like that have appeared from time to time at head of the "Personals," "Gossip of the Town" column, and elsewhere must, there be omitted. The larger portraits that have mostly appeared on the first page of the paper are given below. The list is made up according to the letters of the alphabet to which they belong. No alphabetical order has been ob-served beyond the first letters of the last name. as the list is also intended to give some idea of the order in which the large-sized portraits were published. In some they have appeared more than once. is as follows

Mitchell, Mrs. Charles Manbury, McKre Raubin, Benjamin Magunley, R. B. Mantell, Mathide Madison, Richard Mansfield, Julin Marlow, F. F. McKay.

Miton Nobles, Marion Norwood.
Alvec Oates, James O'Neill, Rose Osborne, Walter
Owen, Lilliau Olcott, Anne O'Neill,
Tony Pastor, Marie Prescott, Annie Pigley, Frederick
Pauldiny, Inez Perlere, Lizzie A Priest, Lilly Post,
Signor Perugini, Leuise Paullin, Mrs. James Brown
Potter, Adelina Patti, Affred S. Pillius, A. M. Paimer,
Rose Raned, Moliie Ravel, Marie Rose, Mile Rhea,
Renesto Rossi, Katherum R gers, Louise Raymond,
Victor a Revunida, Percy Rede, Blanche Revere, Roland
Red, Ade Rehan, Annie Russeil, Annie Robe, Lilliau
Russeil, John T. Raymond, Mile. Reichemberg, R. A.
Roberts, Louise Rial, Bertha Ricca,
John P. Smith, John A. Stevens, Carrie Swain, Lillie
Shandley, Alice Sherwood, W. G. Sheridan, William
Stafford, Alma Stuart Stanley, W. J. Scaulan, Dan
Suliv, John H. Stoddart, Victoria Schilling, Harry S.
Sanderson, Alexander Salvini, John B. Schoeffel,
Mounet-Sully, Kfie Shannoon, Emma R. Steiser, Emma
V. Sheridan, Kfie, Lou Thropp, Miss Thropph,
Lica Tettenbora, Fay Templeton, The Thropps,
Clien Terry, Louise Thoradyke, Cairie Turner, Odette
Tyler.
Isabella Urquhart.

Tyler.

Isabella Urquhart.
Ackland Von Boyle, Topsy Venn, Sara Von Leer,
Ackland Von Boyle, Topsy Venn, Sara Von Leer,
The Villas (Lucie, Agoes, Sam), Zelma Vaidemir, E. H.
Vanderfelt, E. H. Van Veghten, Lilla Vane, Rosis okes.
Lester Wallack, N.S. Wood. Lisa Weber, Annie akeman, Ber ha Welby, J. F. Wynkoop, K. T. Webrr, Gos Williams, Harriet Webb, Frank Williams, Ira. Hairy Watson, Joseph Wheslock, W. A. Whiter, Marie Wainwright, L. C. Wegeforth, May aldron, Marshall P. Wilder.
Jennie Yeamans, Carolina Zeiss.

THE PRINCIPAL DEPARTMENTS. It will not require more than brief reference to the various departments, with the characteristic features of which the readers of THE MIR

BOR are undoubtedly fam'llar. "Nym Crinkle's Feuilleton" was instituted with the issue of Aug. 28, 1886 The writer of these brilliant articles is, of course, none other than Andrew C. Wheeler, the famous

The principal current criticisms of first performances that appear under the heading "At the Theatres" are contributed by the editor. Among those who assist him when necessary in covering local amusements are Charles Car roll, Albert Ellery Berg, Sidney Chidley, Francis Clark, W. C Potter, Samuel Stockvia. Lester Gurney and others.

"The Musical Mirror" was first conducted by Julian Magnus, and subsequently by John Collier and Fred Lyster. Prof. Charles Carroll is the present musical critic of the paper.

"The Giddy Gusher" and "The Usher" have been referred to heretofore. "Howard's Talk" is a recent feature, and is rattled off weekly by Joseph Howard, Jr., the noted journalist. Cornelius Mathews writes special

The legal news under the heading "In the Courts" is prepared by C. H. Redfern. His predecessor was C. E. Lord.

"The Actresses' Corner" has contained the onfessions of various ladies. At present 'Polly" is the nom de plume that hides the identity of Emma V. Sheridan.

Among those who have seen an dear cor-spondents are Howard Paul, Charles Mill ward, Hon. A. Cakey Hall, Annie Wakeme George W. Plant and Fannie Aymar Mathews. "Gawain," signed to the present letters from London, is H. Chance Newton, of the London Referee. "Strapontin," the Paris correspo ent, is Clarence Wason.

Alfred Ayres looks after faulty pron ation of actors and actresses and calls his de-partment "Orthopy." Miss Baxter writes about stage fashions, stage gowns, etc. Among those who have acted as correspondditors are Howard P. Taylor, Benin F. Jenkisson, W. F. G. Shanks, Albert Berg, J. C. R. Pooler and others. The ent incumbent of that desk is Francisk, assisted by B. Stockvis as proof-reader

and Dates Ahead compiler.

Valentine G, Hall contributes amateur notes.

Dr. Fuller-Walker formerly furnished society news. Sara Van Heuck conducted an art department for some time, and afterward wrote letters from London and Paris. John B. Renauld formerly wrote criticisms of perform ances at the Brooklyn theatres.

REPORTORIAL WORKERS.

Among those who have done reporterial work on THE MIRROR are Joseph B. Dillon, William F. Gilchrist, Edgar T. Wilson, James B. Hopkins, L. C. Higgins, George T. Jan-vrin, E. C. Staley and Frank A. Small. Samuel Stockvis is at present the principal ga of local news matters in New York City. The staff of Minnon correspondents who contribute the weekly budget under the head of "Pro-vincial" are treated elsewhere.

ng those who have been writ cial articles are Agnes R. Bouclcault, H. C. Bunner, Mrs. D. G. Croly (Jennie June), Felin G. De Fontaine, Mrs. F. G. De Fonta Selina Delaro, J. L. Ford, W. F. Fuller, Helen Foster, Stephen Flake, Olive Harper, Geoffres Hawley, H. S. Keller, Joaquin Miller, Manrie Minton, George Edgar Montgomery, Gerald M. Maxwell (son of Miss Braddon, the novel-M. Maxwell (son of Miss Braddon, the novel-ist), Florence Marryat, George Masson, R. M. Neville, D. Ottolengui, Townsand Percy, Flor-ence R. Pender, Louise Pomeroy, Ian Rob-ertson, Sydney Rosenfeld, James Schünberg, Harry St. Maur, G. O. Seilbeimer, Fasnie Edgar Thomas, Charles T. Trousdell, C. T., Vincent and William Winter.

VARIOUS SERIAL PRATURES. Charles Kent was the author of the "Actors Dens" articles. Frederic Ramsden ("Kalulu") drew the pictures for the "Pen and Pencil " series, the literary matter being furnished by Harrison Grey Fiske. Cornelius Mathew contributed the articles entitled "Half a Cen tury." Fred Lyster was responsible for "Lum paci Vagabundus" and "Stage Types." Lucy oper wrote a series called "Glimpses of tors." "The Confessions of a Stage ager" was the work of T. W. Robertson ate series of stage sturies that rat

Armstrong, Ullie Akerstrom, Rudolph Aronson, Viola Allen, Hattie Anderson.

C. C. Buel, Charles Barnard, Carl Brent, Marion Booth, Elliott Barnes, Omar H. Bartlette, Lloyd Brezee, David Belasco, Sadie Bi elow, Bessie Bernard, Marie Burroughs, J. H. Barnes, Agnes Robertson Boucicault, Callie L. Bonney, Dion Boucicault, "Bab,"

Rowland Buckstone.
C. T. Corydon, Theresa Corlett, Sydney Cowell, Kit Clarke, Sheridan Corbyn, Bartley Campbell, Edward Coleman, A. R. Cazauran, Edward Coleman, Richard P. Crolius, Redfield Clarke, C. Coquelin, Kate Claxton, Estelle Clayton.

Fanny Davenport, Laura Don, A. J. Dittenhoefer, Lew Dockstader, Graham Durfee. Frederic de Belleville, Minnie Dupree, Henry C. De Mille. Frank Daniels, Sydney Drew, Frank Dupree.

H. W. Ellis, Gerald Eyre, Harry Edwards Lizzie Evans, Max Ellot.

W. J. Florence, John F. Flanagan, Richard Foote, Paul Forrestier, F. Federici, Frances Field, May Fortescue, Chandos Fulton, Loie Puller.

E. M. Gotthold, Willis Granger, Charles R Gardiner, Frank L. Gardner, Leonard Grover, A. C. Gunter, Marvin Griffith Katherine Gray, Nat C. Goodwin, Clay M. Greene, Melbourne Greene, William Gillette. Ettle Henderson, J. H. Haverly, Barton Hill, John Howson, B. F. Horning, Edward Harrigan, Charles H Hoyt, Frank C. Higgins, George W. Hows, John T. Huntley, Joseph Haworth, Nicholas Helmer, Robert Hilliard. Frances Haswin, Henry Holland, Herrmann. Sara Jewett, Martha Lafitte Johnson George C Jenks, Henry Arthur Jones, Robert G. Ingersoll, Henry Irving, George H. Jessop

Randall Knowles, Dr. Kane, Hon. A. M. Keiley, Edward E Kidder.

Keiley, Edward E Kidder.

Emelie Leicester, Frederic Leelie, Henry Lee, Lotta, Fred. Lennoz, Elsie Leelie, Earl Marble, H. W. Montgomery, Stephen Massett, Steele Mackaye, Frank Mayo, John McCullough, Kate Manroa, Thomas McWatters, Fred Marsden, R. G. Moore, Helena Midjeska, Alice Manefield, Reginald G Martin, Earl Marble, Boojamin Magisley, Adelaide Moore, Richard Manefield, C. Maynard, Minnie Maddern, John Ernest McCann, Eleanor Merron.

Roberts Horwood. Leonard S. Outram, Branch O'Brien.

A. M. Palmer, Frederick Pasiding, Ch. H. Potter, Harry M. Pitt, Walter Pub

Louise E. Paullin, Helen Cooper Carr, Marie Petravsky, Harry Paulton, Tony Pa tor. Augusta Rocke, Lillian Russell, Percy Rode Donald Robertson, Genee Holtzmoyer-Rosen feld, Walter Reynolds, Augusta Raymond Dr. T. S. Robertson, Roland Road, Jensie Lo

ield, Walter
Dr. T. S. Robertson, Rose
Randolph, T. W. Robertson.
Will Stunet, John P. Smith, W. E. Shorl
M. Scanlan, Walter Standish, Enic St.
Colline Stundevant, I Lillian Spenor, Collins Sturdevant, E. H. Sothern, Fred Solomon. Edwin F. Thorne, Clifton W. Tayloure.

John Templeton, Horace Townsond, Famile Edgar Thomas, Osmood Tearle, Odesse Tyler.

Richard Grant White, Lillian White Richard Grant White, Lillian Whiting, Rov. Ibur F. Watkins, D. D.; E. T. Webber, H. Warner, Lillie West, Francis Wilson, seles Warner, Lillie West, Francis Wilson, Wilher F. Wat them, Will Wall, J. J. Walls Geneviere Ward, Fresterick Warde, Helso Wheaterest, Mistone Willest. Marie Wain wright, G. Wotherspoon, Ella Wheater Wil

room and edi es of those beging to any New York weekly journal. The or's sanctum adjoins the coun The public entrance is from Pifth A but there is also a private doorway on Tw first Street. The entire fourth floor of tions iron building is used as wel

or edifices at the inte and the Avenue. On the other corners are situated the Union Club, the Lotus Club and the South Reformed Church. THE Minaou office is ascessible from all parts of the city The Broadway cars is but a short block distant and the Fifth Avenue omnibuses pass the door

There are many other interest that might be dwelt upon, but this seview ha already exceeded the space it was intended to occupy. One thing is plainly evident from this retrospective glance—THE MINROR has good cause to feel proud of its ten years'

\*This list does not include the special unitary or members of the staff who have had their names signed to arrice or from time to time, so they have already tom.

For the past

### THE STAFF.

HARRISON GREY FISKE.

The editor and proprietor of THE MIRROR was born in Harrison, Westchester County, this State, on July 30, 1861. He attended private schools in New York, studied music and the languages for several years, acquired a knowledge of elocution and rhetoric from the late George Vandenhoff, went abroad, was prepared for college by a tutor and finally entered the New York University.

His tastes were essentially literary and artistic and during his stay at college he wrote many sketches and short stories for the newspapers, and sent New York letters regularly to several Southern and Western dailles. He



held his first staff position on the Jersey City Argus, writing editorials and dramatic criti-

In July, 1879, he became attached to THE MIRROR as a special contributor, and in the Fall of the same year bought an interest in the stock company that then owned it. The fol-lowing Winter Mr. Fisks was selected by the company to take editorial charge. He was eighteen years of age at the time—the youngest editor in the country. In spite of his ye he conceived and adopted a sagacious, indeaden: and vigorous policy which speedily put THE MIRROR in the van of stage journals, bringing it influence, prosperity and the largest circulation ever achieved by any dramatic paper in the world.

Even at that very early period in his caree he developed a combination of firmness and tact which made him the match of all with whom he came in contact, and an undaunted strength of character and purpose that allowe no vaciliation or hesitation in THE MIRROR'S straightforward editorial course.

Five years ago Mr. Fishe obtained a co serest in THE MIRROR, but from the day he took charge of its destines he had enjoye sole power, acting upon such advice as com-mended itself to his judgment, but brooking no interference from stockholders or others in pect to the lines of his own journalistic licy. Last May be purchased the outstanding

Mr. Plobe did not attem plea lote supporting THE MIRROR. He resuded to win their respect, confidence and gard by instituting needed reforms, proving

He has made THE MIRROR a fearless, hopes', erprising, substantial and wholesome the leaf organ from the beginning. He has in-duced into its pages a variety of interesting and useful features; he has, without exception scluded from them the discussion of privat ere and public ecandale. His idea is that mastic paper should be published in the cots of the stage and its people—if it is

sher of visitors pet is acc ie to a large m He writes the editorials, the principal dramati criticisms, "The Usher," special articles, par



A. C. WHEELES COVE COMMELS !

he—in fact, als busy pen contributes to ans during the working hours of the early of the week. In addition to this be strict watch on every line that goes into it.

This latter duty is somewhat unus editors, but Mr Fishe realizes its importa and never neglects it. He prefers to share personal knowledge of everything that he pub inhes with personal responsibility for it. And

For the past nine years to has never been

absent from his post but once. On that occasion iliness confined him to his home for a week. Even then, however, he had the "revises" brought to him and with the aid of a blue pencil transformed the sick-chamber into a sanctum

At different times Mr. Fiske has been the dramatic critic of two New York daily papers and written editorials for another. But he re linquished outside work of every description two years ago in order to devote his whole time and energies to THE MIRROR. He is a member of the New York Press Club, The Fellowcraft Club, a yachting association, and several other social and literary institutions, but the only organization in which he takes an active personal interest is the Actors' Fund of America, of which he has been the secretary for several years.

MARY H. FISKE.

Nobody who has read "The Giddy Gusher" -and pray who has not?-needs an introduction to the qualities of the brightest female journalist in America, Mary H. Fiske.

Mrs. Fiske, who is a much finer looking woman than the picture accompanying this brief sketch would lead you to suppose, has caused MIRROR readers an uninterrupted succession of weekly tears and smiles and laughter for a number of years. Her gifted pen throws off the cleverest things in an impetuous and inexhaustible stream. It alternates humor and pathos, poetry and epigram, with magical facility.

She is nothing if not original, trenchant and witty, and her big heart and ready sympathies are constantly bubbling over in her work. There is no newspaper writer within our knowledge who is able to put so much of his or her own personality into an article as Mrs. Fiske does constantly in every line that she writes. This happy faculty has brought ber thousands of warm and steadfast friends among people that know her solely through her productions. She is constantly appealed to by strangers for advice and encouragement and her responsive nature is equal to all the demands that are made upor it for sympathy.

Mrs. Fiske has written stories, sketches, fash ion articles and other matter for these pages during the past eight years, but it is as "The Gusher" that she is best known and held in most affectionate regard.



Mrs. Fiske was born in Hartford Conn. At the age of sixteen she began writing for the stage and dozens of her dramas were preted at the Bowery Theatre, under Charles Fox's management. Her first journalistic work was done on the St. Louis Republican. which she served as New York correspondent for five or six years. Her letters were qu far and wide, and her signature "M. H. B."

became popular and celebrated.

She was afterward a contributor to the Post and Herald of Washington, and the Tribune, Herald and News of Chicago. She has, besides, written a great many successful serials and sporting stories over men's names. One was attached as author, went through a popular story paper. In other cases large sums have frequently been paid by other amb ercially inclined public persons for the use of her clever brains in conjunction with

Mrs. Fiske's appearance as the author of Philip Herne is sufficiently recent to obviate the necessity of pointing out the prominent features of that play. She is at presen writing another drama, in which Joseph slock will play the leading part, while third has been blocked out for use in anothe

Sympathetic, positive, fearless, the chi the weak and the special friend of the romen of the stage, Mrs. Fiske is a potent mporaneous profes

A. C. WHEELER (NYM CRINKLE.) The nom de plume of the writer, whose rilliant Feuilleton has continuously occupied the first page of this journal since Aug. 28 nown to old and young newspaper readers all over the country. But wishing to obtain for this anniversary number a few accurate biographical memoranda that might be of interest to the readers of THE MIRROR one of our representatives was sent to headquarters for that purpose.

At Mr. Wheeler's charming home in Twentyeighth Street the reporter met the journalist's langhter, Miss Minnie Wheeler. She was seated in the library, wrapped about in a Surah tea-gown, reading Howells' last book.

When appealed to for information she taid that it was a rule of the family never to give each other away, and she didn't think her pa had

However, under the beguilement of the ire resistible MIRROR representative the young lady was finally induced to furnish the following interesting information.

BIOGRAPHICAL DATA OF NYM CRINKLE.

SEX : Composite. BIRTHPLACE : America SCHOOL: Life. OCCUPATION: Toll INCOME: Unassessed. CHARACTEN: Variable and somewhat governe by his moals TENDENCY: Union Square Hotel. AMBITION: Rest

APPEARANCE : God like.

TASTE: Unimpaired after 10 a .



JOS 'PH HOWARD, JR.

Miss Wheeler utterly refused to go any further into this family affair and said that she was afraid she had already said so much that she would not get her Mary Anderson tickets. As THE MIRROR representative was about

to leave he asked the young lady if Howells was her favorite author. "Yes," she replied, "but pa's opinion of him is written on this cover," and she turned over

the book, upon which was written with a pencil the following:

There was a great writ r named Howells
Whose work was deficient in bowels,
When he took up his pen
And we at at it again
Life was turned into commas and voyels.

To these facts, gleaned in the famous critic's ome, it may be added that he has read everything worth reading; that he talks bril iantly on a great variety of topics; that his depth of knowledge and clearness of mental vision are extraordinary; that his style is original, peculiar, and unapproachable in range, vigor and grace of expression; that he has many weak imitators, and that he is the cleverest all-round journalist in America.

Personally Mr. Wheeler is noticed for alertness of visage, and a pair of steel-blue eyes that seem to see clear through every person and thing on which they rest. He knows a good many people, but his intimates are few. He does not make friends quickly but when he does admit one to his heart he is generosity and loyalty itself. Mr. Wheeler is argumentative. He is noted for his ability to take even the weak side of a question and then with the weapons of wit and logic vanquish his most formidable opponents.

JOSEPH HOWARD, JR.

"Howard's Talks" form a comparatively new feature in THE MIRROR, but they are eagerly looked for, hungrily devoured and quoted far and wide. The articles are aptly characterized by their caption. They are talks, and nothing else-breezy, bright, sensible talks to actors, managers and theatre-goers, possessing the charm of an easy colloquialism that suggests an after-dinner chat with an alert. quick-witted, experienced and entertaining observer of theatrical life. It is not as a critic or ssayist that Mr. Howard appears in these pages; he is here to talk about current facts and topics, to divert the reader with his alternate humor and sagacity, and, with no suspicion of formal manner, to preach serme from contemporaneous texts furnished by the-



CHARLES CARROLL

atrical people and events, that will help along actors and pretty nearly everybody else.

Ma Howard and his journalistic career are so well known that a description of the one and an epitome of the other would be ridiculously superfluous. He probably has a larger circle of acquaintance than any new paper writer in this country and he has contributed to a greater number of journals than any other. Whether it is at a big political conversion, a theatrical first-night, a "hanging-match," an important social event, or a banquet, Mr. Howard is a conspicuous figure. His / observat ons are keen, his conversation is marked by dry humor and aggressiveness and his reputation as a post-prandial speaker is noted. His heart is big and his hand generous. In fact kindly feeling-the "comradic spirit," as he would call it-sometimes obscures the accuracy of his judgment, particularly when friends are erned. But this is a fault that the Recording Angel will probably not take into account.

Mr. Howard lives with his family on Irving Place in a spacious old mansion. Here he does most of his work. A couple of weeks ago a newspaper man published the following account of a visit to his library, or "letterfactory:"

Here are shelves rich with ready and serviceable ref-erences, many of them with the autographs of their authors, the friends of their present owner. There is the young sapling, the centre of a group of elderly com-panions, whose popping eyes identify him as the Prince of Wales in spite of his beardless face and spare figure. Howard traveled for sixteen weeks in the Prince's party, when the royal youngster was sightsecing in this country twenty-eight years ago. Here is a handsome



engrossmen: of the thanks of the Press Club of New York for \$.,000 contributed by Howard toward ornamenting the newspaper lot in Greenwood cemetrry, which also expresses the club's pride in having a member whose popularity and attractiveness could raise that large sum by a single lecture.

It is in this room that Howard assembles daily his countless friends, and through a stenographic medium in pretty yellow hair—be never writes a line with his own hand—talks with them in their own plain way about the things and thoughts that their own every-day life presents and suggests to their eyes and minds.

"I don't see the girl," said Howard, "and never think of her except as a useful mechanism while I am at work. I look right over her level little head and get at the folks at their firesides. With me it is just the same as talking to an andience face to face—this dictating a newspaper letter, and the stenographer's notebook is my footlight. Oh, how often I sit down here with her soft knowing what under heaven to talk about. I sit down and then I get up, and then I walk around trying to sick some suggestion out of the mass of observations and experiences of a week, a year or a life in this great city.

"But it doesn't take long to hit upon something or

"That's all.
"Now there is a letter for me. Again another vehicle relbasiong. It is strongly built and has no windows.
Up at the top is an air-hole with barra across it. The
thing is painted white, and therefore it is called the
black maria. Isside are tramps and thieves, gentlemen
and drunkards, all in hear. A mong them is a woman,
without any cheer is her home and too much of it in a
battle. A little baby is fumbling around her bosom.
Now climb into that woman's head and see what is golar on there.

New climb into that woman a measure of the company of the company

"Method, method is the thing for newspaper work.
Witsout method we had as well be without brains.
There is a timelock on everything that I do, and I run on a schedule just as much as the Chicago limited express, with no stors between the big stations and no slacking up for water."

## CORNELIUS MATHEWS.

The senior-in age-of the staff is Mr. Cornel'us Mathews, one of its most respected and distinguished members. He has had a long and remarkable liverary and journalistic career, during which he mingled as intellectual ciate and companion with Irving, Por, Willis, Bryant, and all the leading lights in the most brilliant era of American literature. Mr. Mathews has been lawyer, poet, novelist, reformer, playwright, essayist, historian, editor

Westchester County, New York. He was uated from the first class in the New York University, and was the first president of its mai Association. Fifty years ago he began writing plays. His first work was The



Politicians, a satirical comedy. Other pieces of his were frequently performed with success at Burton's Chambers Street Theatre and other

Mr. Mathews' greatest play, Witchcraft, was brought cut in 1848 at the Walnut Street The. atre Philadelphia. The principal roles were acted by James E. Murdoch and Charlotte Crampton. It was presented in Cincinnati and other cities, receiving the heartiest encomiums of the press. The New York Tribune devoted an entire page to a review. One famous critic of the time said that Wite craft was worthy to form the cornerstone of a gen-"he national drama. The full text of the

tragedy was translated into French by Philarette Chasles, of the Imperial University of France, and published complete in the Revue de Deux Mondes. Richard Grant White not many years ago made it the subject of a careful analysis, while Margaret Fuller devoted a chapter to its author in her book of literary

Mr. Mathews' books are too numerous to mention. He has written three operatic librettos, for two of which music has been written by gifted American composers. Neither has been produced, although Mrs. Thurber contemplated bringing out one before her native opera scheme came to gri:f.

Mr. Mathews has written copiously for the leading magazines and newspapers for half a century. He edited a prosperous weekly journal for many years, and at one time simultaneously edited and published four large illustrated periodicals. Mr. Mathews' only journalistic connection at present is with THE MIRROR, to which he has regularly contributed for several years. His articles are sagacious, and they fill a broad horizon. His style is pithy, and he hits out from the

This is but a brief and inadequate summary of a career that has been exceedingly useful and honorable, and of a man whose character is conspicuous for its strong traits and irreproachable integrity.

### CHARLES CARROLL.

The brilliant musical critic of THE MIRROR. Mr. Charles Carroll, was born in Baltimore in 1832 of good old New England stock. After getting the usual private school education of the place and period he had begun a course of commercial training in 1 's father's office when the removal of the family to Cambridge, Mass., caused him to enter Harvard College in 1849 Graduating with good credit in '53 he passed a year in private instruction and afterward spent two years in study at the German universities and in continental travel.

In 1856 Mr. Carroll began a course of journalism and law study in New York, but left this city in '58 and took up his work as a teacher in the Boston public schools in '50, in which year he married.

In 1866, in consequence of failing health, he went to Europe and passed four years in travel, strdy and private instruction, returning to



CORNELIUS MATHEWS.

New York in 1870 and again setting about his old profession of journalism. In 1871 he took the chair of modern languages in the Univers. ity of the City of New York, which he has since occupied, while fournalism and magazine writing have continued to be a collateral avocation which he has never been willing entirely to abandon.

Mr. Carroll has written frequently for the best magazines and weekly and daily journals, some imes on the staff and sometimes as a contributor. His stories, verses, and essays and criticisms have appeared in Harper's, the Century, Scribner's, the Galaxy, and the Post, Times and Sun

For the past three years Mr. Carroll has besides contributing frequently to other depart ments. He is an inveterate and accomplished punster, and naturally the practice which Dr. Johnson abhorred finds in him a stalwart defender. The verbal convulsions attributed to The Sage" that are occasionally quoted in THE MIRROR originate with Mr. Carroll.

## EMMA V. SHERIDAN

"The Actresses' Corner" is a feature that has come to be very popular with MIRROR readers and particularly with the professionals of the sex to which it titularly addresses itself. Miss Emma V. Sheridan is the sprightly and gifted author of these papers.

When it was desired to establish a department in this journa! which should especially appeal to the interests of the women of the stage Miss Sheridan was chosen to conduct it, her keenness of observation, freshness and riginality of style and intimate knowledge of all the interesting phases of an actress' life forming qualifications which were not to be overlooked. That she has made her "Corner" a bright and attractive spot for all eyes to linger, and that it has proved beneficial as well as entertaining to hundreds of young people on the boards, numberless letters from readers and endorsements from the press have testified. Miss Sheridan's verses under the signa ture "E. V. S." have given her prominence as a poet of rare feeling and graceful expres-

Miss Sheridan is young and endowed with beauty. Her face denotes intellect and un common strength of purpose She is the daughter of General George Sheriuan, the celebrated seldler and orator. A few years ago | Encyclopædia."

Miss Sheridan determined to devote her versatile talents to the stage and literature. She entered the Lyceum School of Acting when that institution was first established, and speedily distinguished herself among the other pupils by her marked talent and rapid artistic development. Her professional debut was made in Mackaye's Dakolar at the Lyceum Theatre, when in a comparatively minor character she scored a pronounced hit.

Miss Sheridan afterward became a member of Richard Mansfield's company, and was rapidly promoted to leading parts. Owing to illness her appearances during the metropolitan engagements of this star were intermittent, until during the run of Dr. Jekyll and Mr. Hyde at the Madison Square Theatre she appeared in a strong character part with success,



SAMUEL STOCKVIS

In the Parisian Romance she augmented the distinctly favorable impression she had already made on our playgoing public.

Miss Sheridan accompanied Mr. Mansfield to England. Her work in Jekyll and Hyde, A Parisian Romance and Prince Karl was singled out by the principal London crttics for the heartiest commendation. In point of fact, her achievements were rated beside those of the head of the organization. Miss Sheridan left London a few weeks ago and was immediately engaged on her arrival here to play leading roles in support of T. W. Keene during his present tour.

### SAMUEL STOCKVIS

Perhaps Mr. Samuel Stockvir has a wider circle of theatrical aquaintances than any other member of THE MIRROR staff, as his duties bring him constantly in contact with hundreds of managers and actors.

Mr. Stockvis is a New Yorker and is twentysix years old, At twenty he entered upon journalistic work as a reporter for the penny paper, Truth, then in existence. From that paper he went to the Star, where he remained tor a short time before connecting himself with the World. He left that journal in 1885 to take his present position on THE MIRROR

Mr. Stockvis' chief occupation is interviewing and item gathering. Every week he scours the city, visiting every theatre, manager's office and dramatic exchange, and sending a steady stream of interesting gossip and information into the columns of this paper.

Mr. Stockvis has the proverbial "scent for news." The happening must be obscure indeed that escapes transcription to his note book. Following his standing instructions and the inviolable rule of the office, he con cerns himself solely with those topics which properly come within the province of a respectable newspaper's local columns. His industry is tireless, and his assistance in several of THE MIRROR'S reform movements has been distinctly valuable.

Mr. Stockvis is also New York correspontent for a number of out-of-town and foreign j urnals.

Mr. Berg is a native of this city and is about thirty years of age. His father is Albert W. Berg, the well known musical critic. who from 1869 until 1883 was the organist of "The Little Church Around the Corner." Mr. Berg



ALFRED AVRES.

was educated in New York and went abroad for a supplementary course of study in Germany and France.

He began his journalistic career as exchange reader for the Harpers', remaining in their editorial rooms five years. Subsequently he was employed as a writer on several daily papers. A few years ago he compiled a pop ular subscription book entitled "The Universal Self Instructor" which had a sale of more than 90,000 copies. He wro'e numerous art. icles for the American edition of "Chambers'

Mr. Berg's career as far as it concerns the drama possesses a good deal of interest. During his eight years in Europe he saw all the famous plays then current on the French, German and English stage, and on his return to this country he became a chronic theatre-goer and collector of theatrical "scraps." He has gathered a valuable library of dramatic reference books.

In 1884 Mr. Berg issued "The Drama, Painting, Poetry and Song," a voluminous work which is the only universal history of the stage in the English language. From 1884 until 1886 he acted as managing editor and dramatic critic of The Keynote. In 1886 he joined the staff of THE MIRROR.

During his connection with this journal Mr. Berg compiled a complete chronological dra matic record for The Mirror Annual. He has also contributed general work of a useful and important description. Mr. Berg was the Recording Secretary of the New York Press Club from 1882 to 1884, and its Corresponding Secretary from 1885 until 1888.

### AEFRED AVRES.

Mr. Alfred Ayres, the celebrated orthoepist and elocutionary authority, was born in Ohio -as he naively pu's it-in "the first half of the second quarter of this century." The editor of "Appleton's Encyclopædia," in the wish to be literally exact, set down the year of Mr. Ayres' terrestrial debut as 1826—but it is only necessary to see his stalwart, virile figure to brand this statement as undoubtedly libelous.

Mr. Ayres was educated at Oberlin College and in Germany and France, spending six

He has devoted himself for years to the subjects of orthopy and the art of elocution. By criticising the mispronunciations of actors in THE MIRROR he has induced the profession to observe a severer standard of orthopy. So marked, indeed, has been the general improve ment in this respect that he now finds it ex ceedingly difficult to collect material for current examples of erroneous pronunciation on the New York stage.

Mr. Ayres has written copiously in condem nation of artificial methods in elocution, His books hav -come standards for study and reference in ma, schools and libraries. They comprise "The On hoepist" (1880); "The Verbalist" (1881); "The Mentor," a manual



of social usages (1884), and "The Essentials o! Elocution (1886).

## CALEB H. REDFERN.

One of the many original ideas originated by THE MIRKOR was the careful reporting of the theatrical litigation that occupies a good deal of time and attention in the courts of this city. Not a week passes that several new cases, in which professionals are the interested or contending parties, fails to come under no-

By means of the department "In the Courts," zealously and correctly conducted by Mr. Caleb H. Redfern, our readers are given an epitome of all the legal news in which they re especially interested, such as is published by no other newspaper, and that keeps them fully posted on matters which it is desirable, if not necessary, that they should know all about. Mr. Redfern has peculiar facilities for securing judicial intelligence at the earliest moment. In many notable instances he has "scooped" important decision; and developments, which appeared in THE MIRROR before they were reported by any of the daily papers.

Mr. Redfern was born in this city on April 11, 1861. He received his education in the public schools. For eight years past he has been the law reporter for the Associated Press. Three years ago he was appointed stenographer of the Fourth District Court by Judge Alfred Steckler, but he still retains his connection with the Associated Press.

Mr. Redfern has been the law reporter of THE MIRROR for two years, with the exception of a few months, when his duties were performed by Mr. C. E. Lord, of the Times.

## SYDNEY CHIDLEY.

Mr. Sydney Chidley has been connected with THE MIRROR staff, at times regularly and sometimes occasionally, for several pears past. Mr. Chidley was born in London, England, on July 31, 1838. He received a liberal education at the City of London school and studied for the legal profession, to which he was admitted in 1859. He was married in 1871 to the daugh. ter of an able English littérateur, the Rev. Dr. Twycross.

Mr. Chidley came to this country a number of years ago and became a citizen of the United States. His tastes and talents led him into journalistir and artistic pursuits. He wrote a valuable. tise on scene-painting and con tributed man articles on that and kindred

topics to THE MIRROR For a year he was exchange reader.

Being a pupil and triend of the distinguish scenic artist, Mr. Richard Marstonprincipal assistant he now is at the Madison Square Theatre-Mr. Chidley is beginning to build up a reputation in that line. He continues, however, to serve THE MIRROR.

### FRANCIS CLARK.

When Mr. Howard P. Taylor resigned the position of Correspondence Editor to devote himself entirely to play writing, he was succeeded by Mr. Francis Clark, who had been connected with THE MIRROR in another capacity for several years.

Mr. Clark is a practical newspaper man, although originally intended for the church. Among compositors he was renowned for his



CALES H. REDPERN.

ability to decipher illegible manuscripts. From the "case" he fancied hunting the elusive, fugitive item. He was connected for several years with out-of-town papers as a reporter, dramatic critic and special writer.

Mr. Clark is a pithy writer, and he plumes himself on his ability as a "condenser." He uses no superfluous verblage in his own work and removes it from the work of others whenever the opportunity presents itself.

Mr. Clark has a positive genius for wielding the blue-pencil. Hundreds of letters from THE MIRROR'S out-of-town reporters reach his desk in all the proud and ample proportions so pleasing to the writers; when they leave it nothing but the "meat" remains. This process is not always agreeable to the senders, but it is necessary in order to present the actual news from every part of the country in a conch and serviceable style.

The vies of Mr. Clark's position are manifold and om ous. They require a cool, methodical, widely-informed man, whose perceptions are keen and whose judgment is accurate. Just such a man the Editor has found in Mr. Clark, who has exhibited zeal and discretion in the conduct of the important department entrusted to his charge.

# BARNEY STOCKVIS.

Barney Stockvis was born in New York thirty-two years ago. He has held various positions in Frank Leslie's, the Metropolitan Job Printing Office and other large printing houses.

Mr. Stockvis compiles one of the mu-t importar & and useful features in THE MIRRORthe Dates Ahead of traveling companies. The utmost care and deliberation are required to insure the accuracy and completeness of this list, which is prepared every week from a mass of memoranda furnished by managers and correspondents.

These Dates form a changeable directory to the whereabouts of actors and managers, and they are relied upon by thousands of people as the only reliable means whereby communication can be effected with professionals. This department has reached an unprecedented amplitude and it is admittedly the only list published whose accuracy can be ded upon.

Mr. Stockvis is also our proof-reader. It is a tribute to his skill and conscientiousness in this work that fewer typographical errors have slipped into THE MIRROR'S pages during his incumbency than ever before.

# H CHANCE NEWTON

Our London correspondent, Mr. H. Chance Newton ("Gawain"), is one of the best known men in the journalistic and theatrical circles of the British metropolis. His bright letters to this journal began on May 1, 1886. They are written in a light, gossipy style which has a charm of its own. Indeed, there is a great compliment to Mr. Newton in the indisputable fact that his correspondence is read more generally than that of any other writer who reports theatrical events in his city for American

Mr. Newton is about thirty-four years of age. He writes the spicy dramatic and musical notes for the London Referre in collaboration with Richard Butler, under the familiar sienature of "Carados." Mr. Newton also writes clever topical verses for this widely circulated journal. He is a contributor to several other weekly papers.

Mr. Newton and Mr. Butler have combined their Christian names and their talents, and tacked the former to several successful burlesques concocted by the latter. "Richard Henry" is-or are-the author-or authorsof Monte Cristo, Jr., now being given at the Standard by the Gaiety company. He-or they-has-or have-moreover written Frankenstein and other quite recent London burlesques.

VALENTINE G. HALL.

Mr. Valentine G. Hall, who writes the

Amateur department, bas had considerable experience as a journalist in one way and another. Mr. Hall has been connected with the amateur stage since boyhood, and his work as actor and stage manager has been successful. He is a lawyer by profession.

During the present season Mr. Hall will continue to report and criticise all amateur performances in New York and Brooklyn, and when space permits sketches of prominent members of the clubs in both cities will be published.

Mr. Hall also writes for the Herald. Outing Harpers' Young People and St Nicholas. Several of his plays have been acted by amateur societies. He is the author of two books, "A Brief Outline of English History" and "Lawn Tennis in America and England."

### The Counting-Room. JOSHUA HENRY.

The widely-known business manager of THE MIRROR, Mr. Joshua Henry, was born in this city about forty-two years ago. He belongs to a family that has been prominent in New York mercantile circles for more than a century. He was educated at private schools.

In 1862 he entered the firm of Bunker Brothers and Company, at that time one of the largest and foremost houses engaged in the petroleum trade. For seven years Mr. Henry had charge of the branch house of the concern in Philadelphia, where he was prominent as one of the most successful men on the oil exchange. In 1869 he revered his connection with this firm and formed a partnership with Eugene Pi'ou -the brother of Manager Augustus Pitou-in the petroleum brokerage business in the Quaker City, which continued for several years. Later Mr. Henry went into the cotton business and also became an importer of foreign mer-

His first experience in the newspaper business was acquired with the late Frank Leslie. For some time he was a valuable lieutenant of that successful and enterprising man, rapidly mastering all the details of a mammoth publishing establishment. He then cast his fortunes with one of Frank Leslie's sons, becoming the publisher of the New York Illus trated Sporting and Dramatic News and other periodicals, which so far as his department of work was concerned were uniformly success-

In 1881 he became connected with THE MIRROR as its business manager, and he has filled that position continuously up to the present time. Mr. Henry has put a prodigious amount of energy, enterprise and skill into the direction of this important department, and to these qualities, together with clear judgment, ripe experience and unsurpassed loyalty is its success largely due.

Mr. Heary, secognizing that a good system is the greatest aid to a good executive man, devised and has sedulously maintained a well nigh perfect system for the conduct of the advertising department and all appertaining thereto. Everything moves with the regularity of clockwork and advertisers and subscribers as well as THE MIRROR profit thereby.

The editor and proprietor has always found most valuable and effective coadjutor in Mr. Henry, who shares his ideas in respect to the strict division of the editorial and business de partments of a first-class journal like THE MIPROR, and who has never permitted the one to encroach on the independence of the other. Both are united in the theory that advertisements are only permissible when they appear in their true character, and that the paper which prostitutes its columns by the inrtion of paid puffs under the guise of reading matter is a cheat which sooner or later must excite the contempt of patrons and the suspicion ot readers

one which few journals have had the courage or the stamina to uphold-is absolute impartiality in advertis ng charges. THE MIRROR'S rates are published and are open to all alike. No concessions or special privileges are held ont to certain advertisers-everybody is charged a uniform rate, one manager or actor exactly the same as another. THE MIRROR'S charges, considering its great circulation and unequalled value as a theatrical medium, are moderate and reasonable, and each patron enjoys the identical advantages that are extended to every other.

Mr. Henry is indefatigable, agreeable and universally popular. His native modesty is such that he prefers doing a clever stroke of work to having it talked about. His whole interests are bound up in THE MIRROR, which is rarely fortunate in possessing the services of such an able and faithful business man:ger.

## H. OUINTUS BROOKS

The business manager's chief assistant is Mr. H. Quintus Brooks, who was born in Manningtree, England, on Feb. 26, 1857. En. tering business while a young man he at first followed mercantile pursuits and then engaged in the wholesale fruit business in London and Paris. Great floods in the South of France occasioned him sericus losses one year and he determined to leave Europe and try his fortunes in the United States.

Mr. Brooks came to New York in 1883 and foined THE MIRROR in September, 1886, as a traveling representative. This business took him for several months to Eastern and Western cities and towns and his pilgrimage resulted substantially.

On returning to New York Mr. Brooks, for his faithful and successful services, was given a decided literary culture and

position in the counting-room as assistant to Mr. Henry. Here he has made himself indispensable.

### SILAS E. IENKINS.

No account of the writers and business staff of this journal would be complete without allusion to Mr. Silas E. Jenkins, one of the most industrious and useful functionaries connected with the establishment.

Five years ago "Silas" as he is still called by everybody in the office, was engaged as an ffice boy. Before reading this he probably never knew that his name had more to do with his employment than anything else.

Out of a score of applicants he was selected because his name had a good, honest American flavor that promised well.

Silas began humbly, but it was not long be fore his exceptional merit made itself conspicu ous, and he was promoted to be head office boy. Then he was advanced to take entire charge of the subscription department-work which demands regularity, the utmost care and active intelligence. The order-books and ledgers appertaining to it have steadily increased in bulk until now the young man looks after a list which taxes his energies and ministers to the pride he takes in his work. To his other duties about the office he has recently given some attention to writing and he frequently lends good assistance to some of the departmentalists.

When asked for some points respecting his life the invaluable Silas modestly furnished this brief data:

"Having reviewed my life I find that there are but three facts connected with it to interest anyone except myself: First, that it began on Christmas day, 1867; second, that it still is; third, that nearly one-quarter of it has been spent in THE MIRROR office."

### Long may he wave!

### The Correspondence Department.

The out-of-town correspondence has been prominent feature of THE MIRROR since it began its existence a decade ago. Tals department has steadily kept pace with the growth of the paper, year by year, until now it is unapproached by any dramatic paper in the world. Each is ne contains more out-of town correspondence than all the so-called dramatic and quasi-theatrical papers published in New York.

In assiduously cultivating and developing this field almost to the fullest possible extent, THE MIRROR feels that it is justified in congratulating itself on having so well performed work of incalculable value to all the interests of the profession. Scores of small towns throughout the country which would never be heard of had they not been brought into notice by THE MIRROR are now on the different circuits and form excellent one night stands for traveling companies en route between the larger towns. In many of these smaller towns pefore they were represented in our columns the visits of first class attractions were like those of angels, few and far-very far-between, but now in these same towns traveling companies play one or two return engagements during the season.

In its great chain of towns and citiesaggregating 605-the inexorable law of justice to all and favor to none is rigidly adhered to in the columns of THE MIRROR. Thus no traveling company can afford, on any pretext, to cut down its performance, slur it, or in any way slight an audience, whether it be in a hamlet of 5 000 or a town of 50,000 inhabitants. The argus-eyes of THE MIRROR are watching such delir quencies and the culpable company will be censured in its columns.

This department is indispensable to resident and traveling managers for its bookings and routes. Say that a resident manager in Portland, Me., or Natchez, Miss., has business to transact with a traveling company in the far West. He reads the Portland, Oregon, letter in THE MIRROR and learns that the organiza tion has played in that city; then he consults the "Dates Ahead" and ascertains that they are due in Winnipeg, Manitota, on a certain date, for three nights, or a week's stand. He sends a dispatch and is answered promptly by the manager of the company wanted. This establishes an accurate system of communication with traveling companies which could not otherwise be obtained except at great cost, and it is a special feature of THE

With this survey of the field of operation and the scope of the work done in our correspondence department, THE MIRROR offers its congratulations to its loyal and able staff of correspondents. There are nearly 600 cor respondents on our list. This corps is mainly composed of young men in various mercantile pursuits and professional callings, and consequently they possess culture and social position. Banks, insurance, railroads and real estate agencies engross the work-a-day attention of a large number of THE MIRROR'S voung men.

There are several ladies on the staff, including Mrs. Dr. H. C. Morrow, of Sherman, Texas: Mrs. J. M. Babbitt, of Washington Mrs. C. E. Haves, of Oakland, Cal.; Mrs. Bye De R. Clemons, of Hornellsville, N. Y., and Mrs. Charles W. Dohrman, of Stockton, Cal. They are reliable and capable correspondents. Miss Adele Godoy, THE MIRROR'S Holland correspondent, is attached to the Royal Dramatic Company of the therlands. Miss Godoy is a clever actress

the author of several interesting books, and has made some capital translations of Dutch books into English.

In the Antipodes THE MIRROR is repre sented by H. J. Magee at Melbourne and Alfred Roberts at Sydney, whence monthly letters come.

The London and Paris correspondents Gawain and Strapontin, have become fixed stars in THE MIRROR's sky, and need no commendation of their stellar effulgence.

If the editor of this department were pernitted to hold an imaginary conversation with the critics in the large cities represented in these columns, after the manner of Christopher North in the "Ambrosian Nights," the drama, in all ages, would receive an entertaining and instructive discussion. In this symposium Dr. William F. Hartley, of Philadelphia; Mr. W. L. Cossar, of Chicago; Mr. Charles E Hurd, of Boston: Mr. James McDonough, of Cincinnati; Mr. Joseph J. Kelly, of Baltimore; Mr. C. E. Merribew, of Albany, and many others would break lances with all comers Their contributions to THE MIRROR are nodels of ripe culture and are valuable in the

Among the out-of-town correspondents durng the past ten years several have gone on the stage and many became advance agents, treasurers and managers.

In last August Mr. John Hill, photographer for the Meriden Silver Plate Company, met with a sad death by being run over while crossing a railroad track. His remains were so terribly mangled that they were only identified by his signature to a letter which he had written to be sent to THE MIRROR that week. Mr. Hill was a fine-looking, well-preserved man of about sixty, and his dienified counter nance, framed in a flowing beard, c ccupies its accustomed place in THE MIRROR album, He succeeded his son as correspondent, and after his lamentable death, although there were several applicants, his youngest son, Robert, was tendered the correspondenceship, which he accented.

The following have been over five years in consecutive service as correspondents, while ome have been uninterruptedly on the staff since it was organized:

Since it was organized:

C. M. Edson, Toledo, O; George H. Colgrave, St.
Paul, Misn: George F. Hageman, Reading, Pa.; John
S. Froidle, Sheboygan, Wis.; T. Wright Meares, Wilmington, N. C.; Willard L. Simpson, San Antonio,
Texas; John S. McLain, Wichita, Kansas; J. W. King,
Jamestown, N. Y.; H. D. Robinson, Coldwater, Mich.;
Henry E. Felcht, Dayton, O.; C. H. Connor, St.Catharines, Canada; Spencer Hutchirs, Houston, Texas;
Antonio N. Pizzini, Richmond, Va.; Wm. H. Robinson, Chatham, Canada; John M. Dungan, Little Rock,
Ark.; W. D. Kincaid, Allentown, Pa.; P.
L. Abbey, Kalamasoo, Mich.; Louis Cunningh, Chatham, Canson; John M. Dungan, Little Ko k.; W. D. Kiccaid, Allentown, Pa.; Abbey, Kalamasoo, Mich.; Louis Cunni m, Lima, O.; J. Walter Lyder, Akron, erge D. Packer, Mysic Bridge, Conn.; T. cAvoy, Harrisburg, Pa; E. H. Hume, Ottawa, Ca comas R. Hvatt, Topeka, Kas; G. N. Becchier, (loosa, Is.; T. C. Orndorff, Worcester, Mass.; S. McAvoy. tiarnous, ra is. h., nume, Ottawa, Can.; homas R. Hvatt, Topeka, Kas; G. N. Beechler, Oshaloos, Is.; T. C. Oradoff, Worcester, Mass.; S. H. Bessley, Mostgomery, Ala.; Jacob Washer, Fort Worth, Texas; C. E. Johnson, Salt Lake City; T. B. Whitmire, Greenville, S. C.; J. H. Moreland, Adrian, Mich; William Phillios, Michigan Cuy, Ind.; Henry O'Bries, Auburs, N. Y.; T. C. Watson, Penascola, O'Bries, Auburs, N. Y.; T. C. Watson, Penascola, Pla.; Owen E. Barker, Taunton, Mass; John Consors, Fla.; Owen E. Barker, Taunton, Mass; John Consors, Pla.; Owen E. Barker, Taunton, Mass; John Consors, Pla.; Owen, Chattanooga, Tenn.; Ed. Miller, Waterloo, Ia.; E. R. Balley, Icula, Mich.; Joseph Miller, Waterloo, Ia.; E. R. Balley, Icula, Mich.; Joseph B. Watson, Franklin, Pa.; W. J. H. fistadt, Madhoo, Pa.; Iosseph N. Mass, Hamilton, O.; Jay W. Dolbear, Pa.; Iosseph N. Mass, Hamilton, O.; Jay W. Dolbear, Pa.; Hossin, Mass.; W. Præger, Fost Scott, Kass; T. H. Hastin va, Winoon, Minn.; J. A. Solomon, Charlotte, N. C.; M. C. Hutchcock, Ansonia, Conn.; O. B., Pettitt, Wabash, Ind.; Julius G. Ulman, O., B., Pettitt, Wabash, Ind.; Julius G. Ulman, O., B., Pettitt, Wabash, Ind.; Julius G. Ulman, Pa.; John A. Schick, Bethlehem, P.; W. S. Crefut, South Norwalk; John H. Warreu, Rocktord, Ill; Will, Maler, L. Howe, Lawrence, Kas.; C. M. Bunn, Bay City, Mich.; J. M. Berdge, Lyan, Mass.; H. P. Oblinger, Counc.; Riuff, Iow; H., Vanne, Mo; W. H. McGown, Urbana, O.; I. P. Laurie, Sterling, Ill.; J. E. Robertson, Paducah, Ky.

This list is a sufficient commentary upon the class of correspondents THE MIRROR has in its service. No manager, resident or traveling, has ever had occasion to find fault with the work done by these gentlemen.

THE MIRROR hopes that many of them will be in its service when another decade has whirled around in the cycle of time.

## The Composing-Room.

On Monday morning the correspondence editor's desk snows letters by the ream. As he rapidly scans their contents and defuly plies the pencil blue, the revised product is borne off by the "devil" to the composing room. Here they are received by Mr. Robert G Moore, who has been foreman of THE MIR. ROR composing room almost since the paper was started. Mr. Moore resigned the fore manship of the Jersey City Evening Argus to take charge of the mechanical department of THE MIRROR. He is courteous in bearing and a first-class workman, as his handiwork will amply testify.

The composing-room, which is on the top floor of the building, is one of the most spacious in the United States. It is connected by electric wires, tubes and pulley-boxes with the editorial and counting rooms. Several of the "comps." have been engaged on this paper almost since its first birthday and the remainder have been a finating class comprising many of the best and probably some of the worst specimens of which this erratic profession can poast. The necessity for getting the pages "set ur" in a limited time leaves a good deal of lehure on the hands of the type setters, but th's is accepted with a philosophical resignation that is really charming to behold.

Among the regular men employed in this department for from five to ten years might be specially mentioned Messrs, James McCann. Charles Weis, P. Ed. Rausch, the veteran James Hart, Speck White and H. R. Smith. who have proved themselves reliable and capa ble. The rest of the steady "comps." are clever and deserving of merit. The nationalitles of the compositors are as varied as their names: North and South, Canada and Aus.

tralia, Ireland and Germany, all contribute their representatives. Many of the men have left this part of the country and become correspondents, and good ones, too, in remote places, notably Mr. Haley, of Peter burg. Va.

On receiving the "copy" the foreman arranges the letters by States, and they are "hung on the hook." In an amazingly brief space of time the letters are set in cold type, marshaled into columns, and the proofs read carefully by two men, one reading the proof aloud, and the other closely scanning the "copy" to see that both correspond. In all its details the work of getting out the paper in the mechanical department is as onerous a on any large daily paper, as the whole of it is virtually done in three days. When the type is made up and the forms "imposed," the latter are sent down to the press room, where three giant presses chafe impatiently to run off the large edition-a job that keeps them busy from Wednesday noon until 10 A.M. on Thursday.

At the press room Mr. Joseph Smith exercises his skill in making ready the portraits and cuts in the "form," and considering the limited time allowed for such work Mr. Smith certainly does his part well.

### Delivery System.

The delivery of supplies to the American News Company-which serves the dealers all over the country-begins at midnight, when the papers are bundled and dispatched to the various railway depots in time to catch the early morning trains to all points North South, East and West. The delivery wagons make hourly trips from the press rooms to the News Company until Thursday forenoon. The copies for city and out of-town mail subscribers are sent in huge sacks to the post office at 7 A. M on Thursday, where they are immediately weighed, assorted, and dispatched.

### The Giddy Gusher.



I suppose if I can judge by the human countenance that Ed. Harrigan is as firm as a rick in his convictions and as hard to turn as the course of a river. But he is, as all managers must be, the servant of the public to do the

At any time Monday night, if the strains of a catching march had come round the corner of the last flat, and the tramp of an oncoming phalanx of colored troops been heard, every person in the Park Theatre would have sprung on their legs and shouted a welcome.

At any period of Monday evening had

party of male and female coons strung along up in front of the footlights leading up to a song and dance, we would have thrown up our hats and waked the echoes with anticipatory delight.

Lorgaire is a thousand times more interest ing than Waddy Googan. Sweet strains of Braham's swinging music springs up like flowers when the dramat c road gets a little flowers when the dramat c road gets a little dusty. Harrigan has got some very clever people about him. Frank Aiken, the inimitable Mrs. Yeamans, Little Merritt, the good-looking Peters and beautiful Anne O Neil.

But the habitues of his house want that element for which they hrst patronized it down at the Comique when the Mulligan sketches caught the town.

Mr. Harrigan drew the "carriage people," the society headlights, but he drew them by the clever, rough fun of his original style of en-

the sated theatre goers, who found high class dramas as produced at the uptown theatre boxes, who had wearied of Irish plays at Wal lack's and Niblo's, who had sickened of sersi tional melodramas in various places, and fire between a colored servant and an Irish 'ene ment landlord; to shrick at Annie Yeamans putting on the airs of Madison Avenue in

mirable, and Harrigan's name a synonym for heartfelt enjoyment. The banker and the judge went there to forget care, and all New York climbed down to the Comique and Harrigan was tamous.

I waich an audience gather at the Park for a first night, and I wish the clever manage would catch a few minutes' survey of 'em as

See how eagerly they scan the progra how alive in the synopsis, stating that here song occurs, or there a dance, will bring the smile to the reader's face. Mark how such a statement is pointed out to the adjacent parties. How with a shrug of satisfaction they settle

row with a string of the pleased.

Put in all the character acting you feel like doing, dear Mr. Harrigan, but let's have as much of the spirit of the old Comique days as possible run into your plays.

And when the sad day comes, that co-

all managers as well as all men, the town will be hung with black since the prince of mirth-makers, the great exorcizer of evil spirits, the prime banisher of dull care, has gone to hi

The melodramatic heroes of the world never have clung to the hear s of the people like the fun-makers. Do we hear of James Wallack and William Wheatley as often as of Burton and Blake? And when people speak respect-fully but unconcernedly of Booth and Barrett the tears of regret will follow mention of Jo-Jefferson, Nat Goodwin and the smile manu

facturers of the present day.

We go to the Park bungry for the order of play that makes Harrigan famous. The prese

and the public will endorse the prayer I pray Give us our Mulligan, oh, Harrigan! Vouch-safe us our dearly loved negro melodies Grant safe us our dearly loved negro melodies Grant us our beloved song and dance teams. We don't want to be thrilled. We want no mechanical effects. We want no hair-standing escapes and rescues. We want the true Harrigan brand of play—boiling with fun full of melody, swinging to the rhvthm of flying feet, sweet voices and merry laughter—and this ob. Harrigan we besseeh we to give us and thing shall rises. rigan, we beseech ye to give us and thine shall be the profit, the honor and the glory forever and a long time. So be it.

Harrigan has an excellent company now. That Anne O'Neil is very ciever for a young girl. She has certainly profitted by g:zing at the Miss Freshes who populate the stage just now. There is not an ounce of affectation in her composition She does all she does with such a pleading, shy, hopeful of pleasing way that one with half her ability would be applauded for all they attempted. I will think she is going to make her big success in some comedy character.

Louise Sylvester is another funny woman. Give her a ridiculous part like Fanny Squeers and she'll walk all over everything But she and she'll walk all over everything But she can play anything. The old Irish witch in Lorgane made a hit. I wonder if anyone in all the audience on Monday night knew who she looked enough like to be own sister to? Miss

Evans (Mis. Cross)—"George Eliot."

Lord! It was like seeing that great genius come up out of her grave to look on the face of Louise Sylvester,

"There's a sword swallower and an impalement act on the programme," said my father.
"Stop right there," said my mother. "she
does not attend that circus. We should have one of cur own next day-poor Matt impaled on the pantry door by the kitchen knive, and the parlor poker half way down her own throat

as she did the sword swallowing act.' This conversation took place a great many years ago, but it's as true of your Gusher today as when the fiat went forth about the

I never see mortal do, or attempt to do, anything, that heart and soul I don't go into the same business. Especially is this true of all pretty artistic articles, wax flowers, paper flowers, leather flowers, wood carving, brass hammering, porcelain painting, satin painting, embroidery, knitting, crochetting. I never saw anything made that I didn't fly at it.

A little time ago a Mrs. Carrie Shooff, of Fort Wayne, sent me some photos of pottery she made, fac-similes of the beautiful Limeges ware. Then she sent me a specimen and I was delighted.

I never saw anything so pretty, so ingenious, and such fun to make. When I took to painting I thought that the pleasantest work in the ing I thought that the pleasantest work in the world, but to mould that clay into lovely flowworld, but to rotate that clay into lovely flow-ers, fruit and foliage; to paint them, enamel 'em, and see magnincent effects grow under your hands, is altogether the most fascinating exercise I have taken in years.

Do I want to write gushers? Not much. I want to make vates. Every old can, old bottle, tin-pan and baking dish in the house is undergoing transformation into something beautiful. Think of taking an old tomato can, tha would only be of use to a tramp, covering it with clay, building on little clay legs; budding out little clay handles on his sides; modeling leaves and stems and flowers; cementing them on in graceful designs; painting them all in life-like colors; covering them with an enamel like glass, and finishing in an hour or so an article 1 ou couldn't buy at any place for a lot of money.

I had to get sick of china painting, three was so much to do to finish it. And there were so many unnatural things about the colors.
To paint a rose a nasty, muddy that afforded
me very little satisfaction, though I knew when
it was fired it would come out a delic'ous pink. It was as bad as writing with; some pale fluid that turned a gorgeous shining black after an

I tried that once, and my writing looked like John L. Sullivan and my sentiments were

I've got to see the truit of my efforts on I've got to see the fruit of my efforts on deck at once, so the Limoges ware is simply delightful. This Christman I scatter my newfound art broadcast among my friends. Whatever presents I make, the Limoges vase has got to be taken with it.
I'm trying to get Mrs. Shooff to come to New York to teach, though, as in my case, it

materials and some written directions and some specimens, they will surprise themselves.

How tantalizing it is to have to write this morning when a nice iump of wet clay lies temptingly near, the top of every table littered with tubes of paint, bottles of enamed, masses of leaves and berries and flowers almost dry enough to begin to decorate with.

Why, I have to wrestle with the desire I

have to drop the poor Gusher and rush to my dear pottery

Dut there are so many things connected with

Dut there are so many things connected with it I can't do that. I won't forsahe my paper for clay. I send a wild cry to Fort Wayne: Come on! Carrie M. Shooff, come on! I can get a class of a hundred together for you in one afternoon, and I to be the tallest kind of a scholar myself.

Did I ever dream when I made clav pies in clam shel's and bahed 'em in the sun, that that despised substance I was forever ruining my clothes with, and getting punished for, would yield me so much delight and prove so fascinating? Come on Mrs. Shooff, and come at once. Let me not bust in ignorance. Emma Babcock, Lucia Dockstader, Sidney Armstrong, Oliie Stoddard, Mrs. Abbey, Mrs. Sanger, Julia Percy, Kate Fersythe, dear "Nella"—a dezen artist friends—Eila Wheeler Wilcox, Fannie Thomas and a score of literary women with beautiful homes and artistic tastes will hail Mrs. Shoof and her wonderful art with grateful rejoicing.

art with grateful rejoicing.

Come on, Madame, let's all go to making
Come beautiful Limoges ware and be as happy as
THE GIDDY GUSHER.

Haverly's Minetrels are again to the fore. They played to \$1 too in Virginia City one day; over \$2 500 in Salt Lake City two days, and the week ending Dec 1 brought in over \$6 coo gross, with the loss of Thanksgiving in travel R G Knowles joins the company on Sunday at Chicago.

Little Lord Paunderoy will be done in San Francisco before the season closes.

### At the Theatres.

| S | MARRIGAN'S PARK THEATRE-THE LUNGAINE. |
|---|---------------------------------------|
|   | The Lorgaire Edward Harrigan          |
|   | Sir Robert Elliot Frank E. Aiken      |
|   | Dennis Slattery                       |
|   | Felix Ryan                            |
|   | Das Garrity                           |
|   | Pail Gillespie                        |
|   | Terry Mullahey Fred W. Peters         |
|   | Robert Ryas Marcus Moriarty           |
|   | Barney Mahone George Merritt          |
|   | Sergeant Haley James Rennie           |
|   | Nancy Nugent Mrs. Aunie Yeamans       |
|   | Norah Mulahey Anne O'Neill            |
|   | Sheelah Louise Sylvester              |
|   | Widow Mullahey Marion Lester          |
|   | Mrs. Mahone Mamie Richards            |

Edward Hairigan's departure from the local field for an incursion into that of the Irish melodrama occurred on Monday night. The initial production of The Lorgaire was witnessed by a crowded house, largely composed of the Park's clientele. From first to last verybody was entertained, amused and pleased

in the fullest sense of these terms.

The incidents of the main story are related to a somewhat involved underplot, but the whole forms an interesting narrative. The villainy of the piece is frustrated by the Lorgaire, who does yeoman service righting wrongs. In accomplishing his work as a Scot-land Yard detective Mr. Harrigan assumes five different characters—a commercial traveler, a French smuggler, a village schoolmaster, a mano-warsman and a country pedier, He penetrates mysteries and unravels the tangled skein of the plot with the genius of a combined Hawkshaw and Pinkerton

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To write a thoroughly Irish drama with sufficient touches of bumor and buman nature to make it generally interesting, while offen-sive to none, is a difficult task. The political and religious dissensions of the country, the extremes of culture and ignorance to be met with in the middle and lower classes, the prejudices of caste, are barriers not yet cleared away from the dramatist's path. The classic Irish dramatists, Goldsmith, Sheridan and Knowles, left no distinctively Irish dramatic works, but their pens, like the swords of their countrymen, were in toreign service.

In the Lorgaire Mr. Harrigan has admirably constructed an original Irish drama, racy of the soil, pleasing to all, and with strong situ-ations and thrilling climaxes.

His work in the title part was a strong test for his versatility in character acting, and he more than met the sanguine expectations of his friends. He imparted contagious humor to the schoolmaster and july French smuggler, and he diversified the amusing French English patois of the Frenchman with very clever dancing. Mrs. Annie Yeamans as Nancy Nugent was inimitably clever and scored a bit part. Harry Fisher as the villain, Dennis Slattery, gave a strong characterization of the part, although his physique is scarcely powerful enough for such a role. Fred. W. Peters was excellent as the young here, Terry Mul-lahey, who turns out to be the rightful Eliott heir. In the prison scene Mr. Peters sang one of the new songs of the play, 'Oh, my Molly is Waiting for Me," with fine effect. George Merritt as little Barney Mahone the brogue-maker, a haif witted and very comical individual who, while clad in a red coat, was taken for a goblin called a Leprechaun, made a great suc-

cess in the part and was irresistibly funny.

Mr. Merritt and James Rennie, the recruiting sergeant, sang a fine duet and were en thusiastically encored. Anne O'Neill as Norah Mullahey was very pleasing, and though the part was not an exacting role, she did it charmingly. Louise Sylvester made her first earance at this theatre, and made a decided appearance at this theatre, a hit as Sheelah, an old sibyl.

The scenery as a whole is the most beautiful and elaborate ever introduced in plays of this

Dave Braham in the series of new ballads and milkmaid choruses introduced in the play, presents many sweet melodies such as are found in the folk sopgs of Ireland and Scot-

At the Windsor on Monday night an imense audience greeted W. J. Gilmore's production of the spectacu ar pantomime called The Twelve Temptations, The piece remembes the original production and the old German the original production and the old German folk lore ligend upon which it was founded in nothing but the name and the fact that the hero makes a voyage. The alterations are from the pen of Charles H. Yale.

The old German story was substantially adhered to in Jim Fish's production at the Grand Opera House a score of years ago, and it represented the sun of a widowed miller being

resented the son of a widowed miller being tempted by the Evil Genius whom he met in a tremendous gorge of the Hartz Mountains, to undertake a voyage as the price of obtaining for a wife a most beautiful creature. The Evil of twelve tablets. If the victim can withstand certain temptations he will be a victor; if not, each time he vields a tablet will drop from his collar as a warning. In the pursuit of his ob-ject he becomes King of Egypt and is seen in his glory in the magn ficent palace of the Pharoahs. He loses all h s tablets but one, which he still has when dying of thirst in the Nubian desert. He yields to the last templation of wishing for water, which renders him powerless before the cemons, who seize their prey. Immense sums were spent by Fisk upon the gorgeous ballet and transformation scenes, and the piece ran at the Grand Opera

House to crowded houses for fourteen weeks. Charles Yale has made his hero a prince in stead of a miller, sent him on a voyage to the frozen regions of the pole instead hanks of the Nile, and made him a ne of contention between the Fairy Spirit of the Sun and the Snow Queen Zero. He has also rung in the old English legend of "More of More Hall, or the Green Dragon of Wantley;" introduced the idea of an impris oned spirit which ruos through the famous old Spanish story of the "Lame Devil;" makes he hero rescue from the power of the Dragon the enslaved Spirit of the Sun, who in return rescues him from the Snow Queen and enable him to marry his Felicia in a transformation of cut drops, dutch metal and red cab-

bage-flowers.
The spectacle included two interesting ballets, in which the graceful dancing of Marie Bonfanti, Emma Paparitla and Victor Chiado was conspicuous and highly applauded usual am unt of diverse amusement is intro-duced, the acrobatic performance of the brothers Judge being particularly clever. Another feature was the luticrous donkey ride of Dame Wursa. One of the scenes repre-senting a wrecked ship on an iceberg, with vast ic cles glittering in the sun, was effective and striking. With that exception, the scen-ery was disappointingly coals: and inartistic,

whole thing given with a vim and go which condoned many artistic snortcomings and

guarantees its success as a road piece.

David M. Murray took the part o the valuant prince and locked like one. valiant prince and looked like one.
Stanley Macy played Snoro Apropos with a large amount of comic feeling and a good deal in the style of De Wolf Hopper. The comic in the style of De Wolf Hopper. The comic parts of Storno. a village constable; Runso, a notary, and Magnus, a doctor, were respectively played with painstaking vigor by Charles O'Brien, Augustus Pixley and Henry Rice. Burton Stanley was genuinely comic as Mother Wurss, the innkeeper.

Katherine Keane acted cleverly and looked extremely beautiful as Felicia, handsome Florence Ashbrook played the Ouese of the

Florence Ashbrook played the Queen of the Sun, and Mai Estelle, as the Snow Queen, gave evidences of the possession of forceful ability of a tragic order. A numerous and pretty corps de ballet danced an effective and novel arrangement in which a number of live cocka-

toos were carried by the coryphees.

Taken as a whole The Twelve Temptations gave ample evidence of hard and thoughtful work on the part of Mr. Yale and of his keen knowledge of the present state of the taste of

the paying public.
Next week, One of the Bravest.

After a prosperous tour through Mexico herrman, the perennial prestidigitateur, appeared at the Fourteenth Street Theatre on Monday night, and proved as entertaining as ever. His "Thirty Minutes of Magic," or Part One of the programme, was enlivened by a new Mexican waltz called "Sobre Los Oles" (over the waves), dedicated to Mme. Herrmann while in the City of Mexico last October. The balancing feats and fantastic attitudes of D'Alvini in Part Two also came in for a large

share of applause.

The mysteries of Black Art in Part Three were decidedly thrilling to persons unaccustomed to the sensation of decapitation. But Prof. Herrmann evidently yearns for some thing more wickedly horrible. Accordingly he introduces a cremation scene as Part Four, and endeavors to send Mme Herrmann home nightly as a "Fry in a Box" She prefers, however, to have a dummy substitute reduced to ashes, no matter what preference the audi ence may have in this matter. Subsequently a visionary reflection by means of mirrors shows the cremated beauty clinging to a cross The vision vanishes into space when ap proached by Prof. Herrmann's fiendish assistant. The latter makes a vigorous 'kick' when the devil and grim death begin to shadow him. The usual "Magic Improvista" comp'eted the entertainment.

Dockstader's convocation of sable harmon. ists inaugurated a new programme on Monday evening, to the evident satisfaction of a large audience. The vocal and musical features were an improvement, if that were possible, were an improvement, if that were possible, upon the previous week's programme, and the gem of the evening was the singing of the ancient melody, "Dublin Bay," by John McWade, with new musical arrangement by the versatile Mullally. The travesty on Othello was rather insipid, and fell flat, as also did the "laughable act" entitled Murder in the Old Homestead A return to the old-time negro farces would be a novelty at Dock stader's—at least they would be an improvestader's—at least they would be an improve-ment upon the so called travesties and burlesques imposed upon the charitable audiences which assemble at this house. The other fe-tures of the evening were pleasantly entertaining—notably the acrobatic act of Franks and Marion, the banjo playing of Eiwin French and the droll savings and acting of Billy Sweatnam, George Marion and others.

Messrs. Booth and Barrett presented Julius Cae ar at the Fifth Avenue Theatre on Monday night. The event drew a splendid house. This is doubtless due to the prominence the tragedy gives to both stars. The production differs but little from that of last season, the cast remaining much the same. One feature of note is the admirable work by the pupils of the Madison Square Theatre School of Acting, who compose the mob and show evidence of careful and judicious training. Of Messrs Booth and Barrett as Brutus and Cassius we can say nothing that we have not said before. Charles Hanford made a good Marc Antony, and was called before the curtain three times Minna Gale was a sweet Portia, and Agnes Acres as Lucius was graceful and winsome. The rest of the company were painstaking and, on the whole, capable.

Monday night at the People's Frank Mayo and his company presented The Royal Guard to a large assemblage Mr. Mayo played D'Artagnan in his usual pleasing style and completely won the esteem of his audience. J. H. Taylor as Richelieu, and Lorimer Johnstone as the King were satisfactory. Oscar Eagle made an excellent Buckingham. Adelaide Fitz Allen was a clever Lady de Winter. Loyola O'Connor plaved the Queen with dignity and grace. Maria Burress, a debutante acted Constance with considerable narrete. She gives promise of better things, in spie of a tendency, however, to be a triffe stagy. Next week the He, She, Him and Her Comedy

Monte Cristo is attracting good houses to the Thalia this week. George C. Boniface in his new play will be the attraction on Monday

Over the Garden Wall, with a company of amusing comedians, is entertaining large audiences at the Third Avenue where it opened on Monday The funny piece is made the vehicle of a lot of ag eeable singing and dancing and some good specialties.

The London Galetvires will institute their change of bill on Monday night at the Standard, succeeding Monte Cristo, Jr., with Miss Esmeralda. The company is doing a fair bus-

Mr. Pastor has introduced a new specialty company at his theatre this week-Sheffer and Blakely's troupe-which is composed of clever performers many of whose acts are novel as performers manning.

The Wife has apparently lost none of its popularity, judging from the large audience that assembled to witness this Lyceum suc-cess at the Grand Opera House on Monday much of it absolutely out of drawing, though some, by dist of plenty of foil paper and cal company the cium light, glittered to the satisfaction of the audience. The costumes were pretty and the Al hough but two members of the

Mathew Culver in the original production, played John Rutherford, and made a decided hit. Frank Carlyle was satisfactory as Robert Grey, and the Culver of Henry Herman proved acceptable. James O Barrows was exceptionally good as Major Putnam. Charles S Dickson as Jack Dexter was in his element and received much applause in his comic scenes with Kitty Ives. Of the ladies, Mrs. Berlan-Gibbs as Helen Tuman carried off the honors. She was most effective in the pathetic phases of the role, bringing tears to many eyes in the audience. Adeline Stanhope as Lucille Fer-tant and Adelaide Thornton as Mrs. S. Bellamy Ives acquitted themselves with great credit, while Hattie Schell as Kitty made herself a favorite at once. Next week, Uncle

The Crystal Slipper has still another week to run at the Star Theatre. The 200th performance—reckoning probably by Chicago time—was celebrated last night (Wednesday). when glass slippers were given to the women present as souvenirs of the occasion.

Mary Anderson's engagement at Palmer's will close one week from Saturday night. The Winter's Tale will continue to be presented except on Saturday night next and at the final matinee. Mrs. Potter will follow in her pro-duction of Antony and Cleopatra.

Captain Switt is absorbing the interest of large houses at the Madison Square Theatre. The piece sustains the spectators' curiosity up to the final act, while the well-nigh perfect cast elicits nothing but admiration. Yester-day Mr. Boucicault and his pupils gave the second special matinee of the season, appearing in Kerry and Hunted Down.

Little Lord Fauntleroy has captivated the fancy of the town, and the town is to be con gratulated for being sensible to the delights of th's sweet child's idyl. The Broadway, which had rather a hard row to hoe with such pieces as The Kaffir Diamond and Mr. Barnes, is for tunate in having found at last an artistic and pecuniary success.

The Bijou's brazen Simian still draws the curious and the nonsense-loving in goodly numbers. ...

The Yeomen of the Guard is potent in attracting large crowds of people to the Casino-Miss Ricci and Miss Gerrish, Mr. Solomon and Mr. Ryley form a quartette of clever and favorite artists that would give distinction to the cast of a less interesting opera than Gilbert and Sullivan's latest.

The Old Homestead holds its phenomenal popularity at the Academy of Music. Everybody has seen it, but that does not seem to make the slightest difference in the attend-...

The Two Sisters keeps the boards at Niblo's, where it seems to be thriving. This makes

Sweet Lavender is crowding the little Lyceum every night. Mr. Le Moyne, Mr. Miller and Miss Dillon's personations are singled out by the audiences from the excel-lent distribution of parts for special applause. Several critics—on the principle of once something always that and never, by any possible means, anything else—take exception to Miss Dillon's playing the sweet and sentimental little character of Lavender. They say that because she has hitherto ac.ed soubrettes and ingenues she must not be permitted, withou protest, to trespass outside of those lines. Nevertheless, Miss Dillon has scored a success in the role, and her dainty and sympathetic acting is relished by epicurean playgoers.

Sunday night entertainments have broken out at several of the theatres. Last Sunday there were concerts by the Seventy first Regiment band at the Academy. Dodworth's band at the Thalia and the Academy, Dodworth's band at the Thalia and the Sixty ninth Regiment band at the Third Avenue Prof. Cromwell lectured at the Grand Opera House, and Frank Oakes Rose gave an "illustrated entertainment" at Niblo's. Next Sunday some of these programmes will be repeated, while Pat Gillians and his musicions will give a concept at more and his musicians will give a concert at the Broadway.

# The Musical Mirror.

The representation of Fidelio at the Metro-politan on Wednesday of last week was an interesting occasion, especially to the German portion of the audience, promising, as it did, the first appearance of a new and important Olden comes to us with the reputation of an artist of first rank, and music lovers had been led to expect in her a singer able to replace, in some sort, such artists as Lehmann and Ma-

Beethoven's noble music was as nobly ren-Fischer gave a capital picture of the bluff and tindly jailer, Rocco; Alvary was dramatic and good as the suffering Florestan; and Kattie Bettaque. Beck and Grienauer were acceptable in their subordinate parts. Yet the total resu't of the evening was to most minds prob-ably unsatisfactory; the debut of Mme. Moran-Olden as Leonora left a mixed impression, in which disappointment bore a large share is but fair to say that she was heavily handicapped. A boy's dress, painfully unbecoming for her stature and figure, a purely classical role not in the best line of her repertoire, and a first appearance before an absolutely new audience which, we are told, European artists are apt to dread—all this was enough, and more than enough, to explain the evident nervousness with which the debutante at-tacked her work, and to palliate much which on first hearing disappointed critical expecta-

Mme Olden is a woman of decided maturity both in person and artistic faculty, of figure rather majestic than symmetrical, and of features more expressive than beautiful. He voice, evidently once tremendously powerful as an exceptional range, including with ease the mezzo soprano and pure soprano registers. and is still string, full, sonorous and reasonaby flexible. She does not vocalize or phrase with very notable ease, and many of her notes on Wednesday were produced in a hard and toneless way, which contrasted oddly with the full and ringing quality of others. In short,

Olden, in merely musical regard, should give slight pleasure to any of her audience save, perhaps, the most enthusiastic of ultra Teu-tonic partisans. Yet in all her work there was a dignity, breadth and force which carried the impression of power—of authority—and prevented her from being insignificant. Evidently Mme Moran-O'den is somebody, and this, with her imported reputation, left judicious bearers filed with an interested curiosity in her next appearance under presumably more favor

After curtain-fall the band gave a delightful performance of Weber's ever fresh and charm ing Invitation, and then the curtain rose for a quaint minuet by some dozen of the ballet corps, the ladies in Louis XV, dresses with cavaliers in breeches and dress coats, followed by a rustic dance in (ballet) peasant costumethe whole simple, fresh, pretty and-brief.

Meyerbeer's L'Africaine is usually rated as a specially popular opera, though it is rather hard to say why. Writing, as he always did, rather from his head than his emotions, the composer has put into this work less of purely musical inspiration than usual. It is notably full of labored effects-what a Frenchman would call wulu-and along with some dainty orchestration and a few marked and good con certed numbers, contains weary stretches and deser; wastes of counterpoint and declamation, where the listener is fain to fall back on his interest in the dialogue and story pure and simple. As nobody, except in the front rows, hears what is said or sung, and the lowered gas-lights preclude reading the book even this

interest is apt to be fragmentary and feeble.

But the action is strong, consequent, tustling and dramatic; it calls for almost the whole reserve force of the company, and the scenic effects are magnificently spectacular. So the theatre is usually packed for its presentation as was the case on Friday night, and the performance, with some decidedly weak spots, was as an ensemble interesting and good. In the character of Selika Mme. Moran

Olden found her opportunity. The barbaric richness of the dress and surroundings of the Oriental princess, and the intense emotional character of this very exhausting role, just suited her large and forceful type, personal and artistic. Much of defect in merely technical regards passes unheeded in the fire of the action, while her really strong artist nature and fine stage knowledge stand forth so prominently that it was difficult to recognize the woman who sang and acted with such chill embarrassment in the doublet and hose of the boy Fidelio. She sang and acted with splendid force and breadth, and though the defects of method already noted were slonally palpable, they only partly cetracted from the dignity of her large and strong impersonation,

Robinson co operated with her admirably as Nelusko. It may be doubted whether he ever does better work than this fine dramatic and picturesque impersonation of sorrow and de votion in the loftv but passionate soul of the barbaric lover. Sophie Traubmann was a rather pale Inez; her voice is a little cold and colorless, and her vocal methods crude and

Fischer was most satisfactory in his dual role of Don Pedro and the Grand Brahmin. Amid all the chances and changes of multiform styles, methods and personalities, there is a grateful sense of repose in the trustful certainty with which the hearer learns to rely on Fischer's broad, calm. firm, correct method and noble voice. He is always excellent—except when he is called on to be lively.

Decidedly the weak spot of the performance was Herr Perotti. With his constrained and ungraceful action and rasping voice, he gave an imperfect picture of the chivalric navigator and lover, Vasco di Gama. There must, it would seem, always be one skeleton in every operatic troupe People with delicate ears will be resigned to find Herr Perotti kept in the closet as much as possible.

The mounting was superb. The great galleon of the second act with its towering poop-deck, adorned with paintings statues of saints and gided ornaments, its galleries, guns, ladders, bulwarks and sea tackle, was probably the finest specimen of this particular bit of stage setting ever seen here.

Equal praise is due the glittering, thronging nagnificence of Selika's triumphal entry in Act III. Taste and liberality on the part of the management, of the costumer, the scene-painter, and the property-man, could hardly further go.

Schumann, as most music-lovers are aware, struggled for years with the insidious encroach-ments of mental disorder before his sad end. brought about by his disease, in 1856 Much of his later work shows, in its fitful. vague, yet intricate construction the traces of this mental weakness, but in the works of his best period, the bright, sunny, healthy tone and rich fancy

are as prominent as delightful.

Such a composition is the opus 52, over ture scherze and finale which headed the programme of the Second Philharmonic Con-cert at the Metropolitan on Saturday evening. It was beautifu'ly rendered; with this well-known orchestra, and with Thomas at the desk, the statement is almost superfluous.

Before the appearance of Mme. Fursch-Madi, the vocalist of the evening, the indul gence of the audience was requested in view of her invalid condition. It was a sad blow to of her invalid condition. the expectant hearers to have to put up with anything less than Mme. Fursch-Madi's best How very good that is, probably only people of really keen and cultivated musical taste thoroughly appreciate. Both her arias were well chosen and interesting, and the second especially beautiful. Her extract from Reyer's opera of Sigurd is substantially almost a para-ohrase from the fire-scene of Bittahilde's awakening in Wagner's Siegfried. It shows mental device and orchestral treatment, with the more famous work as well as traces of the influence of Berlio with whom the composer was intimately allied. A fragment from Massenet's Herodiade, also new, gave interesting assurance of the fine passionate and dram intensity characteristic of some of the best modern French composers, a school to which one is conetimes tempted to look for the new Avaiar, the reconciling genius which shall blend and develope the tendencies of the old Italian and the new German schools,

Mme Fursch Madi palpably made a great sacrifice to sing at all with a larynx which ill

sliding to her note, instead of attacking it promptly and firmly, which sometimes borders on the grotesque.

It is natural, therefore, that Mme. Moran-Olden, in merely musical regard, should give slight pleasure, to any of her audience save

artists who have ever set foot in our city. The long scena cantante from Spohr's violin concerto No 8 was pleasing and musicianly, more satisfactory in the orchestral portion than in the solo. The programme informs us that the composer sought "to afford opportunity to the composer sought "to afford opportunity to the virtuoso for displaying beauty of tone and power of expression." It was not a happy choice to select Richard Arnold for its interpretation. With some taste and refinement and much technical skill, he is anything but a virile or forceful player. His tone is thin and weak, and his intonation not always true; "beauty of tone and power of expression" are precisely what he lacks. precisely what he lacks.

An excellent performance of Rubinstein's fine Ocean Symphony closed the evening. It is aptly named, not because it aims at programmatic minuteness, of dashing wave or rattling thunder or howling gale, for it does not. It trusts to general impression and analogy; it is warm in color and sonorous, now massive and agitated, anon formless, dreamy and flowing; it gives the feeling of ocean, not its visible or audible type. But probably Mr. Kelly, of the Pacific slope, would think it but slightly expressive.

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## We Commemorate and Celebrate.

THE MIRROR, whose business it is to talk about other people, takes the liberty of saying a good deal about itself this week. But as the occasion is the tenth anniversary of the paper's natal day, and as the space devoted to this purpose is furnished by the addition of four pages to the customary twelve, we believe that our readers will not strenuously object to the digression.

In tracing the steady growth and broad expansion of THE MIRROR the complete and succinct account printed elsewhere possesses a double interest. Not only does it review the active and useful career of the American theatrical organ, but it also forms an entertaining and profitable summary of many of the chief events and changes which mark the past decade in many respects as the most important in the whole history of our stage.

Wonderful has been the progress made during this period in the artistic and commercial development of theatricals, and gratifying have been the improvements in the condition and the environment of the profession.

We view the good results observable in these directions with pride and satisfaction, intensified by the reflection that this journal has been the instrument by means of which many of them have been accomplished.

We have always endeavored to be faithful to what we consider a sacred trust-watchful guardianship of the best interests of the stage, and sturdy championship of those connected with it.

Taking, at the beginning, the stand that the profession needed and would sustain a weekly journal devoted to news, criticism and comment, which should uphold a high standard of art and ethics. and which should not degrade its clientage by publicly dragging the stage into the mire of scurrilism and scandal, we have adhered strictly to the principles then laid down.

Now, at the conclusion of ten years of close adhesion to the policy that we knew to be right and thoroughly believed in, we can point to the record and say that our convictions and our faith are amply justified.

From a modest little sheet that ventured boldly forth upon the troublous sea of journalism on the 4th of January, 1879, bearing on its title page those precarious and significant numerical abbreviations, " Vol. I., No. I.," THE MIRROR has spread out into a great and influential journal. which is read by the entire profession and by thousands of non-professionals in all parts of the country; which is the acknowledged leader in all urgent réforms and beneficial movements, and which enjoys the friendship and support of the most reputable and substantial people engaged in what is sometimes paradoxically called the business of amusements.

THE MIRROR has addressed itself to the better instincts and elements of theatrical life. Its aim has been comprehensive. Not simply content with making itself indispensable in the trade paper sense, it has strived to be bright and entertaining, and above all conscientiously regardful of the large responsibilities and high duties imposed by its leadership.

We think that we have been consistently just and 'earless, while not insensible to the obligations devolving upon the journalistic representative of the great army of professionals. We have brought no indignity upon the drama or its votaries. We have not bespattered them with mud and filth. The American stage has certainly suffered no disadvantage from THE MIRROR'S success and popu- acquit herself sufficiently well to prove that

larity and no injury from the power which it knows] how to use, but not to

Few weekly journals muster such an exceptionally strong corps of writers as that which co-operates in the production of THE MIRROR each week. Genius, talent, experience and ability are combined in this distinguished force, together with a variety of manner and style that runs the whole gamut of taste. The extent of THE MIRROR'S circulation and the solidity of its advertising patronage permit the employment of a galaxy of star writers and contributors such as no other theatrical newspaper in existence ever even dreamed of securing.

We are not selfish. It has always been a rule with THE MIRROR to liberally share the fruits of its prosperity with its readers. We have expended a good deal of energy and enterprise in the past ten years, it is true; but our stock of both is in no danger of being exhausted.

The next ten years will find THE MIR-ROR marching steadily forward.

And, it may not be out of place, before concluding this very generous, but we hope eminently excusable, notice of ourselves, to state that we shortly intend instituting sundry new and noteworthy departures that will give our multitude of friends and readers extra reason to congratulate themselves on the relationship.

### To Correspondents.

Correspondents are notified that all letters for publication in THE MIRROR, for the weeks ending Dec. 29 and Jan. 5, must be mailed to reach this office not later than Monday morning Dec. 24 and Dec 31.

### Personal.

McCall.-Lizzie McCall is in town again waiting an engagement.

REMINGTON - Earle Remington has joined the P. F. Baker company.

LYTTON.-Emily Lytton has been engaged by Edwin Thorne for the leading role in The Right Man.

BURNETT.-Mrs. Frances Hodgson Burnett said to be at work on a new play which will be ready for production next season.

FISKE.-A portrait of Harrison Grey Fiske drawn by Baron De Grimm, forms a supple ment to this number of THE MIRROR.

DUPREE.-William Gillette has re-engaged Minnie Dupree for next season, She will originate the leading character in his new

Apell.-Helen Adell, who was obliged to close her tour in October owing to a severe illness, is now pronounced convalescent by her physician.

REED .- Roland Reed, who is taking a fortalght's rest, will reopen Christmas week with The Woman Hater. He has a date at the Grand Opera House in January.

MARETZEK.-There is talk of a benefit performance in celebration of the approaching fiftieth anniversary of Max Maretzek's first appearance in public as a conductor of opera.

FULLER.-Loie Fuller has received a present from a friend in Ashland, Wis. It is a four months' old St. Bernard puppy, valued at \$1,000, and is a nephew of J. K. Emmet's

AKERSTROM.-Ullle Akerstrom was ban queted one day last week by Swedish-American friends in Jamestown. Miss Akerstrom's fellow-countrymen take a lively interest in her stage career.

FAUNTLEROYS.—The photographs of four Little Lord Fauntleroys are exhibited in Ritzmann's windows on Broadway. They are those of Elsie Leslie, Tommy Russell, Annie Hughes and Lucy Webling, the two last named being the English exponents of the

JUNKERMANN.-Herr August Junkermann, the famous low Dutch (Plattdeutsches) comedian, leaves Germany for this country on Wednesday next by the Aller. He is to appear at Amberg's Theatre on January 1. for one week, after which he will make a tour through the West.

COMSTOCK .- Among those who have joined the school of the Madison Square Theatre from the ranks of the profession are Nanette Comstock, a sister of Alexander Comstock, business manager of the Academy of Music. Miss Comstock acquitted herself with credit in the ingenue part in Kerry.

BERKLEY,-Olive Berkley is to recite before the Prince of Wales at the opening of the new Lyric Club, on Sunday next. The little American girl, who is not yet nine years old, is becoming a favorite in London drawing rooms. She is also to appear during the season as Editha, in Editha's Burglar, at the Globe, under Richard Mansfield's manage-

AYRES -Alfred Ayres will introduce one of his pupils-a young Western girl-at one of the theatres through the medium of an invita tion matinee performance. The fourth act (Trial scene) of The Merchant of Venice will be given, Mr. Ayres appearing as Shylock and the debutante as Portia. Mr. Ayres will present the young lady, who has had no stage experience whatever, in the hope that she will

"hearth-rug" instruction may be of some theatrical value.

Coggswall.-The portrait on our first page is that of Catherine Coggswell, a young actress of fine promise. She has endeavored during two seasons past to conceal her identity as a prominent lady of Cincinnati society under the stage name of Katherine Kean. This was done for social reasons; but with success came also identification and so she will seek further fame on the stage under her real name. As an actress Miss Coggawell has shown devotion to her art, and being a highly cultured woman of great personal beauty, her advancement seems to be assured.

### Miss Mathews' Washington Life.

Fanny Aymar Mathews, author of Washing ton Life, whose suit for \$50,000 damages against Messrs. Daniel Frohman, David Belasco and Henry C. De Mille is now on the calendar, was seen at her home in Dobbs' Ferry, N. Y., on Monday, by a MIRKOR research porter. It will be remembered that the grounds for Miss Mathews' suit rest on her claim that the play of The Wife is an adaptation of her play, Washington Life. Some few weeks since, Miss Mathews allowed her play to be taken on the road. It remained out Miss Mathews' account of the but three days. Miss Mathews' account of the way in which the play was obtained from her will prove of interest.
"On Oct. 11," Miss Mathews began, "I re-

ceived the following telegram:

Miss Fanny Aymar Mathews, care Daniel A Miss Fanny Aymar
Mathers:
Desire to see you at once for production of your
Washington society comedy. Wire if you can call tomorrow with the play.
F. S. MORDAUMT,
Manager Effic Elisler,
No. 1193 Broadway.

"Mr. Mordaunt's subscribing himself the manager of Miss Ellsler at once impressed manager of Miss Elister at once impressed me," Miss Mathews continued, "and on the day following the receipt of the telegram I visited him at his office. I was accompanied by my father. Mr. Mordaunt began a hasty

draft of a bill of the play after this fashion;
"Washington Life, or The Wife."
"I instantly told him that I would permit
nothing of the kind, that I had no desire to appropriate the title of Sheridan Knowles' play, and should permit no sub title on any account whatever. He was enthusiastic re-garding the play, made all kinds of promises as to company, printing, costumes, theatres and advertising. I told him I would consider the matter under advice of my counsel. The second interview occurred at my home. In the interim, it had been suggested to me that Mr. Mordaunt was acting for the Lyceum Theatre daunt's solicitations to let him have the play I hesitated, looked at him, and said:

"Why, I don't know you. When where may you come from?"
He replied with a calm smile: Who are you

You think I might be an emissary of Froh man's, don't you?

Frankly, yes, I do!" I answered.
'Well," he said, "all I have got to say is, I'm not !" He continued: "Why, I met Froh man the other day and I told him that I was going to take out Washington Life if I could get it, and he replied, 'If you do, I'll write to every manager in the United States, and tell them Washington Life is a plagiarism from The Wife.

"This struck me as very funny in view o Mr. Frohman's assertion that there was no ilarity whatever between the two 'To make a long story short, Mr. Mor-

daunt kept on urging me to let him have the play, and my counsel, John D. Townsend, as persistently objected. Mr. Mordaunt assured me, in the presence of my counsel, that he had \$4 000 ready to put into the production of my play and on one occasion he said:
"'I expect to make \$10,000 out of Wash.

ington Life this season or I would not under

"At last I determined on my own responsi bility to risk the thing and, against the advice of my counsel, a contract was signed in Mr. Townsend's office by Mr. Mordaust and myselt on Friday, Nov. 2, in the presence of Albert Martinez, S. W. Lynch and Sara E Mathews "

Mics Mathews then gave a detailed story how the company had gone out to Pawtucket where they opened on Thanksgiving night without scenery, properties, music, or any of the accessories that had been promised. How the company had desired to play the Thanksgiving Day matinee, but how Mr. Mordaunt had also objected to this, saying that it would kill the night performance, and how after all this apparently earnest effort to kill the company they had made an artistic success in spite of it all, and would have been able to go on if it were not for the lack of funds confidently expected from Mr. Mordaunt, the manager but which never came.

"At my suggestion," continued Miss athews, "my attorney sent for Mr. Mordaunt requesting his presence."

ordaunt came and was confronted by the author of Washington Life, her father, her attorney, her leading lady, her acting manager and her stage director. He was ghastly in

pearance and seemed to be overwhelmed.

Mr. Mordaunt made a confession to the effect that he had been approached by some person on a newspaper who said that if he would take the company out on the road and strand it and affidavit that my play in no way resembled The Wife and was a tailure, he could get the lithographing of their paper and prob-ably that of the Lyceum Theatre. He added party also said that he was not au thorized to say that to him but that he felt that he could make such promise. This confer was corroborated by the following letter: This confession

"Almost every time I saw Mr. Mordaunt he said: 'Frohman is doing and will do all he

can against us.' He therefore requested me to sign 150 type-written copies of the following letter, which I did, and which he professed to have sent to 150 different managers in the United States. He told me that he had letters from several provincial managers stating that they were afraid to give dates, owing to the Lyceum Theatre, and stated that he would hand these letters to my attorney:

DEAR MR MORDAUNT:
Yes: Washington Life is the play from which I claim
The Wife was plagiarized, and I have brought a suit,
which is now pending in the Supreme Court in the
City of New York to prove such claim. Yours, etc.,
FANNIE AYMAR MATHEWS.

This letter appeared thereafter on all pro grammes, posters, etc.

For the purpose of learning what the man-ager who had, by inference, been charged by Miss Matthews with the premeditated wrecking of the company had to say about it, the reporter called on Daniel Frohman, at his office in the Lyceum Theatre. The manager listened attentively to a brief resume of the principal facts contained in Miss Mathews' interview. en said :

"I followed with some amusement the short career of Miss Mathews' Washington Life, and was not surprised that the play failed on its own merits. This, I judge, from the news-paper criticisms on the play, one of which contained the following:

It reminds one of The Wife because it is so different and that when the curtain fell flut the audience won-dered what the actors had been talking about.

"Knowing the play myself I foresaw that this would be the result. As to the barefaced and ridiculous assumption that I connived or engineered the downfall of Miss Mathews' play, I can only say that it is absolutely untrue. I never conferred with a living soul on any question affecting the career of the com-pany, nor did I take any practical interest whatever beyond what I state. I never wrote, spoke to, or saw any newspaper man, nor authorized anybody to take any step in this ridiculous affair. All my interest in the matter lies in the courts, but you may rest assured that I shall do my utmost to prevent the play from obtaining dates from manager on the plea made by the manager of that company, that it is the same play as The Wife. I shall see that the public and out-of-town managers are not deceived by this unspeakable fraud. My lawyer is the only person have I have drawn into the matter. Washington Life can never succeed, and it requires no attention from me beyond what I have in-dicated. I reiterate my opinion that the authoress is still out of her mind."

"Have you not shown an unusual interest in the fate of the play by sending derogatory nformation concerning it to the newspapers? asked the reporter.

"I have sent none except a copy of a criti-cism of the play to THE MIRROR, which was the first public evidence of the deception. I have had many letters from managers who ask me whether they shall book Washington Life as they had been applied to for dates. I replied in every case, Yes, if they did not book it as the Lyceum play, but simply on its own

"You may say for me, in conclusion, that I never saw Mr. Mordaunt, and don't know him; have no recollection of him whatsoever, except that I had a letter from him last Winter, except that I had a learning and applied to him to get out lithographs of a play they proposed to call The Wife, and that if I objected he would not do so. Naturally I wrote that I did not approve of it, and thanked him for his courtesy. That is all I know of him."

## In the Courts.

SUIT FOR BARTLEY CAMPBELL'S HEIRS, A. M. Palmer's suit, as receiver of the estate of Bartley Campbell, against Manager J Wesley Rosenquest and the executors of the late Samuel Colville, which is brought for the purpose of requiring the manager to give an accounting of the proceeds of the Fourteenth Street Theatre since he has had charge of it, and for the ultimate recovery of the property for the benefit of the widow and heirs of the playwright, was up before Judge Ingraham in Supreme Court Special Term the other day upon a demurrer interposed by the defendants to the complaint upon the ground that it did not state facts sufficient to constitute a cause of action. Bartley Campbell obtained a lease of the theatre in April. 1885, which does

not expire until Sept. 1, 1889
Judge Ingraham reserved his decision. STANLEY M'KENNA LOSES HIS SUIT.

William Gillette, the author of Held by the Enemy, may continue the production of that interesting armless sleeve scene and dialogue which has been so attractive to the public, in his drama, without fear of further trouble, as Judge Lawrence in Supreme Court Chambers on last Monday denied Stanley McKenna application for an injunction to restrain the further representation of this feature of the play.

THE THALIA CASE COMPROMISED.

A compromise has been effected which puts an end for the present at least, to the litiga tion over the possession of the Thalia Theatre. A satisfactory agreement has been reached by which Manager Jacobs remains in possession of the theatre, and will probably continue so until the end of the season

A LONG CASE STILL UNSETTLED.

The litigation which has been going on for several vears between Theodora de Gillert the premiere danseuse, the star in The Seven Ravens, and managers Poole and Gilmore, is still unsettled.

MARIE GEISTINGER WINS.

Marie Geistinger obtained a judgment last May in the Superior Court for \$9 960 84 against Gustav Amberg in a suit for breach of con tract and salary due. The appellate court has given a decision dismissing an appeal taken by Manager Amberg and affirming the judgment.

HATTIE GRINNELL'S VERDICT APPEALED. Manager Imre Kiralfy has taken an appeal

to the general term of the Supreme Court the judgment entered upon the verdict of \$360 obtained against him several weeks ago Hattie Grinnell, the soubrette who appeared in Mazulm and was dismissed. It will be some months betore the appeal can be disposed of.

## Col. Sinn's New Theatre Project.

A new theatre, to be known as Col. Sinn's Montauk Theatre, is to be erected by a Brook-lyn syndicate, of which Col. W. E. Sinn and Walter Sinn are the most prominent members. The new house will, it is said, be located on Fulton Street, at no very great distance from the City Hall, and will cost for the ground, which has already been purchased, and building, in the neighborhood of \$230,000. Possession of the property will be obtained on

May I next, and it is thought that the theatre will be ready for occupancy in October, 1890.

The new house will occupy a site 100 feet wide by 105 feet deep. The auditorium will be the size of Palmer's. All the modern inventions and conveniences will be used. The girders and staircases will be of iron, the decorations will be of an artistic nature, and the stage, which will be thirty eight feet deep, will be built in sections so that it can be raised or lowered to any height or depth desired.

### Struck Gas Not Disbanded.

The report that the Struck Gas company had disbanded is indignantly denied by Harry Pepper, who arrived in the city on Friday last

"There is not one lota of truth in the story," said Mr. Pepper. "The company is Charles not mine-and the fact that I left it does not alter its existence in any way. I was simply a member of the company, which is doing as well through the South as can be expected of a new company and a new star."

### An Immense Hit.

The CHRISTMAS MIRROR appeared on the newsstands last Saturday and it scored the biggest sort of a success. To say that it made an instantaneous hit would be an inadequate description of the unprecedented rapidity of its sale and the unbounded favor of its recep-

The following letter from our general agents The American News Company briefly tells

> THE AMERICAN NEWS COMPANY, 39 AND 41 CHAMBERS ST., New YORK, Dec. 12, 1888

Mr. H. G. Fiske: Dear Sir: We are sorry to learn that you are unable to supply us immediately with additional copies of the CHRISTMAS MIRROR.

The first edition—although very much in excess of our original order-was disposed of almost as soon as published. We could sell several thousand copies more were you to furnish them,

Yours tru y. The American News Company.

The sales out of town have been equally great, as dispatches from Boston, Philadelphia and other points indicate.

Following are a few letters and congratulations selected at random from the many we have already received:

Express me fifty CHRISTMAS MILECRA, C. O. D. one left in Boston. A. K. LORING, Bookseller, 63

Bromfield Street. BALTIMORE, Dec. 11, 1888. The CHRISTMAS MIRROR has just reached me. It is nost artistic and reflects the greatest credit not only on its projector but on all those who have assisted roduction. Each year finds THE MIRROR more firmly established as the organ of our profession, and all true lovers of the drama should feel a personal gratification in the fact that the dignity of our art is so worthily represented by THE MIRKOR. FREDERICK PAULDING.

SPRINGPIBLD, Mass., Dec. 10, 1988. It is midnight and I have just received my copies of the CHRISTMAS MIRKOR and have burriedly scanned one of them in the post-office corridor. I can't wait to reach home before congratulating you. "Apples of gold in pictures of silver!" That was my ejaculation upon laying down the paper. It was tinged with one regret. Can the dear old MIRROR ever surpass it! Won't comparison with '88 always be odious? It will be the ambition of my life to some time bring out a like number. That front page-why, I can almost hear the ripple of the meadow-brook behind the wall! If you only knew how seldom I praise anything, except in a lukewarm way this would have double weight

with you. You will have many letters of congratulation but none from a pen more sincere than that of HARRY C. SMITH. 396 FIFTH AVENUE, NEW YORK, Dec. 7, 1888. Typographically and artistically the CHRISTMAS MIRROR is a success, and far more beautiful than any of

its predecessors, and compares well with the illustrated English and French papers.

E. GURRNSEY, M. D. CANANDAIGUA, N. Y., Dec. 10, 1888, Just received the Christmas Mirror-the last copy in town. The entire company are standing in line

waiting their turn to read it. The general verdict : It's better than ever. GRORGE H. ADAMS. NEW YORK, Dec. 8, 1888. Enclosed please find our cheque in payment for our advertisement in the CHRISTMAS MIRROR. We send it by you in the issue of your paper, and we desire to extead to you our congratulations upon its elegance and positive success. Please convey, also, our kindest re-

gards to the Editor and the MIRRE R staff generally

KLAW AND ERLANGER. NEW YORK. Dec. 11, 1888. Having read the CHRISTMAS MIRROR I wish to congratulate you on its success. It even surpasses last year's number, which was hard to beat. I extend my wishes to the editor as d the greatest dramatic paper published, for a merry, Christmas. OSCAR EAGLE.

NEW YORK, Dec. 10, 1888. This year's CHRISTMAS MIRROR I think is the best

The Christmas Number is lovely .- LEW DOCK-The best thing ever gotten out. I consider the liter-

ary matter also the best you have yet presented. The editor deserves great credit for having been the pioneer of hol day numbers in this country .- MART HANLEY. It is gre t. The best thing ever published by a dramatic journal, and a credit to the American stage .-W. A. FDWARDS, manager for H. R. Jacobs.

A credit to your paper, a pillar to your energy. annuals .- C. R. GARDINER.

The Christmas Number is a triumphal march from year to year. Curlosity will be piqued next season to ee how you can surpass this -- Sypney Chipley.

Handsomely illustrated, interesting throughout and far ahead of every other American holiday publication, -NYM CRINKLE.

The CHRISTMAS MIRROR is the prettiest thing of the kind I believe that was ever published. It contains me capital matter, and is a credit to all concerned .- J. M. HILL.

It is a work of art, and compares favorably with the European papers of the same nature. It is highly

reditable in all respects .- Tony PASTOR. It is a beautiful paper. I intend to have the supplesent framed -MRS. E. L. FERNANDEZ.

It is a credit to American journalism. It is beautiful, oth in illustrations and letterpress. It is most entertaining, and the four hours that I spent in reading it were filled with genuine enjoyment. I shall have the supplement framed and hung up in the theatre.



Mend him who can ! The ladies call him, sweet.
-Love's Labor's Loser.

A smooth-taced, clerical looking man ap peared before the mourners and friends that were gathered about the open grave of Alice Hastings at the Odd Fellows' cemetery, in Hastings at the Odd Fellows cemetery, in Philadelphia, the other day. He read the Episcopal burial service impressively, and at

vibrated with tender feeling.

"Who is the clergyman?" many asked.

They were surprised to learn that it wasn't a clergyman at all, but an actor—Fred. Warde. who, as a friend of the dead woman, performed these last offices.

The incident is not without precedent, Everyone that was present at John McCullough's obsequies remembers the beautiful and appreciative tribute spoken over his coffin by Harry

I regret to hear, by the way, that Steele Mackaye, in the course of his eulogy at the unveiling of the McCullough monument, had

the rank bad taste to incorporate in it an in-sulting allusion to Edwin Booth.

Because Mr. Mackaye dislikes Mr. Booth it does not follow that he should permit his feel-ings to lead him to such a ghastly point on

But the reference was not only out of place—it was a distortion of fact, based on the oftmisquoted and maliciously misconstrued letter which Mr. Booth years ago wrote to a church paper, whose editor had asked for his honest opinion on the moral atmosphere of the theatre at that time.

Just then burlesque was rife and the adulter-

ous French drama rampant. Referring to these facts Mr Booth merely said that before taking his daughter to see a new play he should certainly witness it first himself as a precautionary measure.

Pray what was there in that to justify Mr. Mackaye's perversion of a portion of the eulogy of a dead tragedian into an assault upon a living one?

If an outbreak of ferocity occurs here and there in this number of THE MIRROR Mr. John A. Stevens is solely to blame for it. The other day the better half of an immense bear's carcase reached this office from Savannah with Mr. Stevens' compliments, and the staff have been misticating bruin in every style known to culinary art. Bear steaks, cutlets, chops, roasts, stews and pies have lent barbaric magnificence to their menus for several days. I am informed by Mr. Stevens' manager that the beast was killed by the actor under most thrill-ing circumstances, "full particulars will be for-warded from Atlanta in a few days," and that The Mask of Life has been playing to crowded houses with universal praises from the press. Having disposed of some portion of His Bear-letts I shall await the receipt of the thrilling particulars with intense curiosity.

Three or four of the contributors announced I hree or four of the contributors announced for the CHRISTMAS MIRROR are missing from its pages, for various reasons. One or two stories had to be omitted on account of their length, others reached here too late for insertion. I wish I could have found space for all the clever unsolicited contributions that the

limits of space forbade using.

Mrs. James Brown Potter sent a courteous explanation of her inability to make good her promise to write in the following words:

I had fully intended writing for you but I have been so crowded with work and travel that I actually have not had the time to sit down and think out and execute something which should be worthy of your Christmas Number. The first chance I get, however, I shall send you an article on a subject I have in mind, to use any you an article on a subject I have in mind, to use any time you desire between now and the Christmas I welve-month. Yours sincerely, CORA URQUART POTTER.

I am sure that MIRROR readers will await Mrs. Potter's production with interest and lively curiosity.

John Stetson attended church the other day. The clergyman took his text from "The wages

Mr. Stetson writed until the services were finished and then sought out the minister to ask what he would charge to take his text the following Sunday from The Still Alarm.

## Actors' Fund Jottings.

The Board of Trustees held their regular monthly meeting on Thursday last. There were present: President A. M. Palmer, Second Vice President William dent A. M. Palmer, Second Vice President William Henderson, Treasurer T. H. French, Secretary Harrison Grey Fiske and Trustees Louis Aldrich, Antonio Pastor, E. G. Gilmore, Edwin Knowles, M. W. Hanley, M. H. Mallory and Harry Watkins. The Secretary's report showed that during the month of November there had been expended for relief, funerals and necessary exposes the sun of \$1,453.45. Al. Hayman, of San Francisco, and C. E. Blanchett, of Detroit, were appointed corresponding secretaries from their respective cities. The reading-room committee reported that during the month of November 11,508 wists had been made to the rooms by professionals, an average of 446 a day. Chairman Aldrich of the membership committee reported that up to date 678 members had paid their dues for the current year and that there had been received for life memberships the sum of \$200. A vote of thanks was unanimusly tendered to all who had taken part in the Actors' Fund Benefit at the Broadway Theatre burden committee reported the affairs of the bureau to be in a highly satisfactory condition. The quarterly report of Dr. R beet Taylor, physician-in-chief, was read and approved. The Board of Trustees then adjourned to met again on Thursday. Jan. 3.

Denman Thomson and Sidney Woollett have qualified as life members. Three thousand and tweatyning visits were made to the rooms by professionals during the week ending Den. 8, an average of five hundred and five a day. John Sutherland, of the Little Lord Faustlers Salvini, Long Marsen, C. P. Flockton, Henderson, Treasurer T. H. French, Secretary Harri-

Alexander Salvini, Louis Marsen, C. P. Flockton, Harry Holiiday, Muud Harrison, Katherine Rogers, Nannie Cradoolk, Kite Milony and Little Gertie Homan comprise the Partners company which opens its season uniter Mr. Palmers management in St. Louis Bext week.

Telegraphic News.

SPECIAL TO THE MIRROR. THE STOWAWAY SCORES IN CHICAGO. CHICAGO, Dec. 11.-The Stowaway opened on Sunday night to the largest house ever in the Haymarket. Play and company an instantaneous success.

ESTELLE CLAYTON CLOSES. FORT WORTH, Tex., Dec. 10.—Estelle Clayton, billed for Friday, has cancelled all Texas engagements on ac-count of illness, and started for New York. WASHER.

NEW THEATRE FOR THE MONTANA CIRCUIT. OMAHA, Neb., Dec. 11.-The new Opera House at Butte City will open on Christmas. I shall be at the Gilsey House, New York, on Thursday and for several days following. JOHN MAGUIRE.

SHE IN THE SOUTH. NEW ORLEANS, Dec. 11 .- Webster- Brady's She company opened at the Grand Opera House on Sunday in a pouring rain to the second largest house of the season \$1,100. Company good; scenery and mechanical effects grant .

HENRY GREENWALL. STRANDED.

PORTSMOUTH, O., Dec. 11. - 1 ...
Nellie Free company has stranded here.
G. G. TAYLOR. PORTSMOUTH, O., Dec. 11.-The Nelse Compton and

ANOTHER SUDDEN DEATH. Boston, Dec. 12. -Walter Standish died here at 0:20 this morning of heart trouble. J. Gordon Edwards. [Waiter Standish was about forty years of age at the time of his death. He had played leading and character business with several companies. He was the author of the version of Theodora in which Phosa Mc-Allister has been playing this season.]

CHARLES M'MANUS DIES SUDDENLY. BIG RAPIDS, Mich., Dec. 11.-Charles McManus of our company was found dead in his bed at six o'clock o-night. The remains will be sent to Philadelphia.

J. J. COLEMAN, Macager Rhea. [Mr. McManus was about sixty years of are. His line was first old men. He was with Rhea the first season that sae played under A. B. Chase's management, For two seasons he was leading man at the Philadelphia Museum, under B. A. Baker. He was a rative of that city, his family residing there at present. Mr. McManus was always connected with first-class companies and commanded a good salary. He was highly esteemed for his sterling qualities.

DEATH OF A COMEDIAN. CLARKSVILLE, Mo., Dez. to.—O. W. Blake died here to-day. His age was fifty-six. C. J. BLAKE.

[O. W. Blake was a comedian. He was formerly the husband of the lady who is now Mrs. Charles Richardson. At one time he played Touchstone and similar characters with Fanny Davenoort. He was an actor of considerable ability in his line?

Professional Doings. -Dan Collyer, the comedian, is at liberty after Jan. 5. -Vernona Jarbeau played to \$1,450 at Indianapolis on Thanksgiving Day.

-Harry Pepper, whose reputation as a balled singer a well-known, is at liberty. -I. E. Brooks' American Comedy company is playing Uncle Josh in England.

-Daniel Kelly, character comedian of the Alcszar Theatre, San Francisco, is in town. -The Noble Street Theatre at Anniston, Ala., has open time in January and February.

-Frank Perley has been engaged by Lew Dockstader to arrange the tour of the minstrels this Summer.

to arrange the tour of the minstrels this Summer.

—Lea Jarvis has replaced Annie Williams and Ella Salisbury has been engaged for the part of Lillian Ruffles in A Grass Widow.

—Harley Merry is doing a number of handsome seenic sets for William Morris' company, which will shortly start on its South American tour.

—Manager P. Harris, of Baltimore, has placed his Louisville theatre in his circuit to book in conjunction with his Washington house at prices ranging from filteen ceats to one dollar.

—Mr. and Mrs. James Owen O'Conor, who are about -Mr. and Mrs. James Owen O'Conor, who are about

to make their sixth annual tour in their new and origi-nal tragedy Calus Marius purchased from John McCul-lough, are in want of a manager and backer. —Harry M. Clark has relinquished the business management of the Kate Purssell company, and seturned to New York to take the management of an important amusement enterprise that takes the road on Jan. 14.

—Harry C.Clark has made a hit in Vernona Jarbeau's company, which he joined the other day. He was offered a three years' contract after his first week, but declined it, as he does not favor long engagements with

Letters from Harry Watcham, of Frank Daniel's Little Puck company, state that the play has scored the greatest comedy success of the season in San Francisco, where it was produced on Monday night of last week. People were turned away at the opening.

—A. F. Bradley has resigned from Her Husband company and accepted his old position as agent for Kate Castleton, who is a popular road star and a pleasant attraction to represent. The revival of her old song "For Goodness Sake" has met with remarkable success.

—Manager Harris will hereafter give professional mitnees every Thursday during the season. Members of the various companies playing in Baltimore will be invited to these matinees. The first will take place on the soth inst., when Clara Morris plays Renee de Moray.

—Richardson and Foos the chestical columns.

Morsy.

—Richardson and Foos, the theatrical printers and engravers, of No. 115 Fourth Avenue, have recently added stock printing for Monte Cristo, Dr., fekyll and Mr. Hyde and the other standard plays, together with a large variety of pantomine, comic and burlesque opera work, to their collection.

opera work, to their collection.

—Mrs. B. Macauley, the mother of John T. Macauley, of Macauley's Theatre, died at Louisville on Sanday last of heart disease. She was seventy-two years of age. The body will be shipped to Buffalo for interment. Mrs. Macauley was the mother of the late Barney Macauley and of Mrs. Charles R. Pope.

—T. H. Winnett says that the manager of Kerr's Opera House, Hastings, Neb., failed to keep his part of a contract for the appearance of Charles E. Verner, H. failed to furniso an orchestra and played Haveriey's Minstrels the night previous, in spite of an agreement that the house should be closed for five nights previous to the Verner date.

that the house should be closed for five nights previous to the Verner date.

—"Business at the Lyceum is simply booming," said Treasurer Bunce in conversation with a Mianon representative. "We have not had a vacant seat in the house at any performance since the opening day in August ast, and as many people as were in have been turned away. This speaks in very emobatic terms of the popularity of Sweet Lavender and Lord Coumley. We had the same experience with The Wife last season, when we were forced to give extra matinees of that play."

E. A. McDowell has secured from Frank W. Sanger the right to produce Mr. Barnes of New York in Canada. Mr. McDowell is negotiating with Emily Right o appear in her original part, Marina, and if she accepts she will be starred in the piece. The company is now being organized and will open on Christmas Day in London, Ont. Mr. McDowell is also routing Percy Hunting in Dr. Jekyll and Mr. Hyde for the Dominion of Canada.

—Manager Harris, of Baltimore, has established

Dominion of Canada.

—Manager Harris, of Baltimore, has established branch effices for the sale of tickets in every town within twenty miles of that city. Thus far fifteen places have been opened with telephone counction, and arrangements are being perfected by which people living at a distance will be given railroad and street car tickets at reduced rates. Where the street car facilities are convenient, a round-trip ticket will be presented to every purchaser of a ticket of admission to the Academy of Masic.

—The Webster Professional Contraction of the Academy of Masic.

ewry partnase of a ticket of admission to the near emy of Masic.

—The Webster-Brady company, now on its sixty-eighth cons-cutive werk in William A. Brady's dramatic version of Rides, Haggard's She, is reported to have played to good business during the whole of this continuous season. The company numbers forty people. A troupe of Zulu war dancers, headed by Mile. René, is a feature of the en'errainment, which is said to have the most correct and finest landscapes of Africa ever introduced on the stage. The mechanical effects are of the most ingenious kind. The Chicago press has pronounced this play the best version of the fascinating and weird story extant. The company will play a return eugagement in Texas, opening in Galveston on Christmas Day. Applications for open time will be received by Fied A. Hodgson, business manager, on tour.

—On January 3 Dion Boucicault will sell the acting

ger, on tour.

Oo lanuary 3 Dion Boucicault will sell the acting copyright of the following plays at auction: The Shaughraun, Formosa, Hunted Down, Led Astray, After Dark, Jennie Deans, Lost at Sea. The Colleen Hawn, Arrah-Na-Poque Forbidden Fruit, Flving Scud, Jessie Brown, Foul Pay, and Elfe. All of these, with the exception of Led Astray, are in manuscript. London Assurance and Old Heads and Young Hearts

are not included in the list, because they were published in England, and are therefore not subject to American copyright.

—The He, She, Him and Her company, with the popular executive comedian, George H. Adams. in the principal part, will be seen at the People's next Monday night. According to out-of-town press notices the picce is fanny without being broad, and is exammed with popular music. The nantomimic fun provided by Mr. Adams is described as original land irresistible. It is claimed that without coarse or vulgar devices the entertainment, is as comic as the wild horseplay absurdities now in vogue. The company is large and is said to contain many good singers.

—Christian H. Farnham, residing at No. 167 Third Street, Albany, N. Y., desures information regarding John V. Meltoir, who was with James O'Neill's Monte Cristo company some time ago. Mr. Farnham and Mr. Melt ir served in Co. K., sond regiment, N. Y. V. during the late war, Mr. Meltoir being then known as Sergeant John V. Seggie. Mr. Farnham made application for a pension some years ago and he writes that he only needs the testimony of his old comrade. Sergeant Seggie, to make his claim successful, as he incurred severe disabilities in the service of his country. At v. communications as to the whereabouts of the professional mentioned will be received by T Hr Mirron.

### MIRROR LETTER-LIST.

The following letters will be delivered or personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-ofice. Circulars and newspapers excluded from this list:

Anderson, Hattie Ayling, Herbert Alexander, Wilkins Alberte, C. Aborn, Sargent Azell, Floride Addison, Grace Abbott Op. co. Allen, George E. Atwood, C. T. Abbott, George H. Beach, W. G. Barry, J. W. Burnell, George Butler, Joline Burbeck, Frank Bassett, Russell Bernard, Fannie G. Bland, Lionel Barton, James Brodock, G. S. Barry, C. W. Bloodgood, Harry Barry, Matt. L. Bazter, Frank Brunner, Gussie Blumberg, Mark Brunner, Gussie Blumberg, Mark Brennes, M. Brandon, Olga Bandmann, D. E. Brien, J. F. Bauer, A. Clapham, Harry Cititon, George Crane, W. H. Crossley, W. F. Colby, H. M. Claire, Harry Coner, Ecorge S.

Cone, S.
Carter, Carrie
Cullen, Ben Combs. Jane
Cooke, James V.
Carlyle, Marie
Cleveland, Beasie
Coontance. Beartis
Conway. Lillian
Crowell, Florence
Du'ham, Sidney
Diggens, D. L.
Dunn, Ed.
Dunn, Ed.
Dunbar, Erroll
Delaro, Hattie
Donn, Jonn
Darilag, E. J.
Delaro, Elma
De Schmidt, Louis
De Bar, Blanche
Dempsey. Louise
Dockstader, C. R.
Doud, Frank
Denning, W. J.
De Lussan, Zelie
Davenport, E. L.
Emmet, J. K.
Kilsler, John A.
Eagan, Louis
Ferguson, Ids
Fontaiobleau, Leona
Fields, A. G.
Farron, T. J.
Faucett, Owen
Foss, T. H.
Florence, Neil
Gray, Alice
Gray, Alice
Gray, Jennie
Gorman, J. F.
Gilbert, Miss
Granger, G.
Hanchett U.
Hallen, Fred.
Henley, E. J.
Herbert, C'arles
Hickley, Emma
Hayden, W.
Harris, W. F.
H. milton, Lulu
Hobby, Frank
Holomes, John
Johns, Barter
Joyce, Laura
Johnson, C.
Kingsley, Dot
Kellar, Prof.
Kellog, Op, co.
Learock, G. F.
Lackaye, W.
Leigh, Helen
Le Moyne, Dolly
Madison, Mathilde

Mestayer, W.
Mack, J. H.
Melville, Charles
Morrisey, J. W.
Morris, Wm.
Murrow, Horace
Murphy, Tim
Murdock, Lelia
McCana, John
Millo, Geo. C.
McCormack, Loudon
Murphy, Jos.
Morris, James A.
Millo, T. E.
Mitchell, Maggie
Mortland, Anna
McDowell, M.
Meltoir, J. V.
Martin, Helen
My Partner Co. (S. M.)
Marbie, Scott
Mills, T. E.
Moss, Walter
Mayo, Frank
Moss, Walter
Mayo, Frank
Metz, T. A.
Norton, J. W.
Nicholas, Arthur
Owen, W. F.
Osgood, Witman
On the Thames (mgr.)
O'Neil, T. H.
Osborne, Rose
Owens, Edgar
Paullin, Louise
Perlet, Hermann
Perkins, Walter E.
Painter, J. R.
Robson, Stuart
Robinson, Stuart
Robons, S.
Raymond, Filt
Rice and Shepard
Simpson, Kugene
Serrane, T. K.
Seynaour Effie
Saulter, Chas.
Stevenson, C. A.
Sanford, F. S.
Stone, E. G.
Sargent, H. J.
Sidd ns, F. S.
Steiner, Emma
Spraigue, D. T.
Sands, W. A.
Spence, Harry
See Schroeder, Palma
Steers, Marie
Stahl, Richard
Scanlan, W. J.
See, E. H.
Stevens, Harry
Thompson, Clara L.
Thompson, Clara L.
Thompson, W. A.
Tompkins, W. C.
Thompson, John
Thora, Edith
Thora, Edith
Thomas, Frank
Tracy, George L.
Templeton, Fay
Underwood, Arthur
Vincent, L. J.
Vandenhoff, Mrs. E.
Van Siclen, Ida
Van Joren, A.
Veraer, C. E.
Victor, L. L.
Vandenhoff, Kate
Van Veghten, E. H.
Warren, Edward
Williams, Mr.
Wodissa, Ed.
Wilson, R. A.
Wetter, E. Tefair
Webster, Chas.
Way, Emma
Winterburn, W. J.
White, J. Allen
Walker, Ada
Wilder, Marshall P.
Welby, Bertha
Webber, F.
Williams, F.
Wright, F. E.
Willey, Jake

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### HOWARD'S TALK.

CRITICS AND CRITICISM DISCUSSED FROM HOWARD'S POINT OF VIEW-THE CON-DITIONS WHICH, HE ASSERTS, INFLU-ENCE NEWSPAPERS AND NEWSPAPER MEN - THE SCHEME OF BOX OFFICE PRE-LIMINARY WORK-FOOD FOR REFLEC-TION

Mankind is nothing if not critical, and yet we are constantly told that there are no critics nowadays. According to Webster, a critic is nowadays. According to Webster, a critic is one skilled in judging of the merits of literary works, or productions of art, especially in fine aris. According to Disraell, critics are men who have failed in literature and art. With the progress of journalism, substantial wealth, enabling the concuctors of our great news-papers to provide their staffs with experts in all departments of literature, the employment of critics came about Men are paid to attend dramatic and lyric representations, to visit art galleries and to express honest judgments upon the outcomings in these various lines.

That is, they should be engaged to express

honest judgments.

Are they so engaged, and if so are their ex-pressed judgments their honest con viction? It is so easy to run into personalities in dis-cussions of this sort, and our writings are so generally looked at from the personal point of view, that I would like to say, right here, that

I never consciously write good or ill of man or woman from personal motive. I, like others, pay compliments often, but I have yet to pay a compliment that had not at least its base of

substantiality in fact.

How absurd it would be to call a horse a ree, a monkey a man, a caricature a portrait, hideousness beautiful, fragility sturdy! The reader's common sense would quickly detect the fraud, so that even from the politic point of view such course would appear idiotic, and therefore to be avoided. So in a discussion of this nature it would be the very height of folly for a writer to allow his personal predjudices, pro or con, to affect his expressions of opinion

Now as to our critics?

There is a widespread belief that favorable criticism can be purchased, and that unfavorable criticism is often given because the writer has a feeling of hostility against the author, the manager, or the actor of a play. It will at opce be recognized that criticism in its best sense means an honest expression of opinion. The wor'd speaks of a man as critical, using the word with a lower meaning than that which best suits it. You say "I dislike to be in such and such a man's company, he is so Now as to our critics? in such and such a mau's company, he is so critical," meaning he is acrimonious, bitter, sharp-tongued, that he likes to find fault. A critic should be as ready to see the good as the

But, using the term in its popular significance, I recur to the widespread belief that favorable notice can be purchased from the critics of the American press. As a matter of fact, I know of but two men in New York daily journalism who can be called critics, in the best sense of the term, and those two are so affected by their friendliness for certain people upon the stage, that their writing concerning them and their efforts not only carries no weight what-ever, but prejudices readers against their

their efforts not only carries no weight whatever, but prejudices readers against their
judgment of other people and their endeavors.

There are many bright men on the New
York press. A few of them are professional
critics, Four of them, at the outside estimate
are competent critics. But two of them are
able to read plays in French, and but one of
them can read plays or writings about plays in
French and German. When you remember
the vast storages of dramatic wit and wisdom
to be found in French and German literature, to be found in French and German literature, further comment upon that extraordinary fact will not be needed. An author presents a play. Intelligent members of his company know perfectly well that it is either stolen bodily, or adapted, as the slang phrase has it, from a French or German source. With what from a French or German source. With what degree of respect can he regard the critic of a first class New York daily who, ignorant of the source of the play, compliments the alleged "author" for work which is, if not stolen, at least semi-stolen? So dense is the lack of information in the mind of the ordinary newspaper writer, as to the drama, or kindred artistic lines, that many of our greatest journals hesitate to emcriticising, but prefer rather to delegate this, that or the other man on this, that or the other casion, varying the routine of his duty.

The New York Herald has no dramatic

critic, for instance.

One day it sends this man, the next that man, and so on, and as all have observed it is o part of the Herald s policy to give instructive critical attention to efforts either upon the dramatic or the lyric stage. They prefer to regard these as social events, so that oftentimes in a column article upon the production of a new play or a new opera, two-thirds of the space will be occupied by a list of names, indicating people who were present, making a very interesting dish of gossip, in which there is no pretence of instruction or information or guidance as to the merits or demerits of the on the boards. I instance the York Herald because there is no person there to whom my remarks can be applied as indi-vidual. It would be impossible to enter any other newspaper office, and speak of it and its habit without breeding suspicion, at least, of

reasly disclaim. It is the box office cat. Within the past five years a habit has grown until to day it absolutely dominates the ation, by which the tone, the temper, of all the notices preceding a production is directed

motive friendly or unfriendly, which I ex-

by the box-office. believe Uncle Dan Frohman was the originator of the scheme.

In any event his fertile mind early grasped the possibilities of the habit, and to-day every manager in the city follows it with profit to himself incalculable, even in money rates. The manager is about to launch a star. He employs a literary hack to write for him a continuity of paragraphings about the play, about the star, about incidents in the star's life, hitches in contracts, delays in production, monumental outlays for costume, a thousand things which will occur at once to the mind of the lay reader. These are dupli cated, and sent not only to every paper in this clly, but throughout the country. The conse quence is that in the columns devoted to dramatic and lyric gossip in our great dailies paragraph after paragraph, identical in phraeology, concerning the star and the play and the manager appear. When a play is pro-duced, the wise management has in typewritten form, sometimes at the request of the wilter, sometimes by reason of an alert apclation of the wisdom of such a course, the

ingenious compliment here or there, which, being used eight times in every ten, ac-complishes the desired purpose. From the box-office issue not only these marvelous aids in the formation of public opinion, but the advertisements themselves.

Now the advertisements are paid for. These notices are not, and it would amage people, who are ignorant or careless in thinking about such matters, to know how great an effect an advertisement has, and how marvel ous is the indifference felt toward institutions that do not advertise. I know newspapers pride themselves on their independence at times, but after all the advertising columns are what afford material aid and substantial encouragement. If it were not for the receipts from those sources it would be impossible to have the outgoes from their sources. If advertisers didn't pay, writers could not be employed, paper bills could not be met, and the great wheels of journalism would stop. Well established papers can afford to laugh at the withdrawal of an advertisement, but well established papers to have advertisement with dislike extremely to have advertisements withdrawn for all that, so when a "critic" goes to write about a play, he often finds himself im-pressed, first, by the fact that he enters the house of a friend of his employer.

That's all right.

A manager has a right to ask a friendly view. He has expended large sums of money in the purchase of a play, in its mounting, in its presentation, sometimes going as high as is first raised, and he has a right to say to the newspaper which he patronizes, and with which he is on friendly terms of interchangewhich he is on triendly terms of interchange-able courtesy, "regard us favorably, pleas-antly," rather, in other words, "don't come here with a club; don't take it for granted that a critic is necessarily a censurer." In the econd place he is handicapped, if he is at all a fair man, by the fact that an inicial production, the first night of a play, is the very last to be looked at impartially. Take the case of Harrigan's new play, Lor-

For reasons of his own he took off Waddy Googan in the very height of its success, and brought out his new play. The Lorgaire—which I am glad to see has made a hit, by the way—with such hasty desire, that he was compelled to rehearse his company every day and every night, running his Sunday night rehearsal down to the early hours of Monday morning, supplementing it by a rehearsal in the day time and a production at night, every body tired, everybody nervous, everybody standing on the very head of physical weari-ness. One of the papers in this city ignores the first and the second representation and sends its critic to do the third night of a new play. The first performance is little better than a dress rehearsal, and it is not only unfair to the public, that writers should give an opinion based upon what, at the very best, is a good rehearsal, but especially unfair to the actors and to the management who until that time ave had no judging opportunity.

As to purchased compliment, I have but

There are dirty dogs in every profession. It isn't fair to judge all newspaper writers by the gaucheries of an occasional newspaper writer. A very long experience with my brothers of the press warrants my saying that while men very, very often allow their friendships to swerve somewhat their utterances from the very strictest line of judgments, it is the marked exception when they permit their predjudices against the manager and actor or a brother writer to influence them to malicious expres-sion or an unfair expression of judgment. That there have been cases where writers have deliberately prostituted the columns of the journals which employed them for money is unfortunately too easily shown, but they are the exception, and I believe that managers and actors throughout the country will endorse my assertion that where there is one such uncanny exhibit, there are scores upon scores of honor-able men who write concerning them, and their affairs, not to their liking. I dare say, but without the faintest suggestion of an approach to the hitherest verge of pecuniary prostitu-

There is very little "criticism. First of all we have very few trained writers.

It is a remarkable fact that the most successful newspaper men of our age are self-made men. There seems to be a degree of intense vigor, virility, stamina, in men who are compelled to face the world at an early day, and rise, if they rise at all, by their own inherent determina tion, that others who were born in more luxurious laps and better surroundings know nothing of. I insist that men cannot write about developments along the lines of art and science and especially the fine arts and the occult sciences, unless they are well read, thoroughly posted, and able, intelligently, to dis cuss, as well as impartially look at, the developments either upon the actual stage of life or the mimic stage of the theatre. As a rule, the voung people sent to write, are confined to the physical proportions of a paragraph or a stick ful, and they use the cant expressions which are as familiar to us as our Now and then some fertile mind dis plays itself, and so long as it gives evidence o impartiality, save that its judgment will be tinged by a recognition of honest effort, the effect produced will be legitimate and desirable; but if intellectuality is to be made subservient to friendship, still further, if it is to be made the slave of greenbacks, how contempt ible in its fall, how useless, so far as desirable purpose and effect are concerned!

Then, too the constant comradeship between the capitalist who owns the theatre, and the capitalist who owns the newspapers, affects necessarily the work of the subordinate. A line from the manager to the publisher often secures something which the mind of the gobetween would reject, as unfair, to say Good hearted men naturally hesitate to strike a blow which may interfere with the future of another. The potency of a news-paper in the hand of a writer is like the weight bludgeon in the hand of a stalwart. ruffian may strike you to the earth with single blow, so a writer may destroy forever your prospects by a brutal and inconsiderate, a terrible assault. Kind bearted men besitate often to express their honest judgment, and rude, heartless men cannot always express their malice because checked by the power behind the throne, by the box-office behind the count-That they get their fine work in now and then could be easily shown.

Well, the result of all is that there is plaguey little "criticism;" there is any quantity of gossip about people in the boxes and the people in the stalls; there is any quantity of tittle-tattle, run through the faucet of the theatre into the col preciation of the wisdom of such a course, the plot, the story of the play, with some little the stage. There is an immensity of cl it chat

about managers and actors and plays and houses of entertainment, but how often do you find a carefully written article upon a play good or

A case in point A new play was produced in a New York City theatre not long ago. The curtain fell on the last act at nearly midnight. The critic of a morning paper left at the end of a second act. On the following day a most inconsiderate, outrageous attack appeared from the pen of this man, who had not seen the performance. It was longer than that of any of his brother critics, and for very good reason. They waited until the fall of the curtain, he left at the end of the second act. Now by what right does the proprietor of a great newspaper expect an honest intelligence to go from the theatre at eleven, half past eleven o'clock, reaching his office at midnight or a trifl: earlier, it may be, where, confronted by a night editor, who insists upon his hurrying up, he sits at his desk to give—what? What does the proprietor expect an honest intelligence to do with a work which has cost its author months of thought its producer months of thought and thous ar of dollars; its actors weeks of rehearsal, weeks of thought and care and study and attention What is expected of that writer?

He is expected in a half hour to write an honest, impartial judgment as to the merits of the play, as to the balancing of its characters, as to the allottment of its cast, as to the conception and characterization by the several artists, and as to its triumphs or failure as

Can he do it?

I know he can't. Ergo, is the art of criticism dead, or are its producers so hidebound by ignorance, by the interest of capital, by friendship, by malice, by the exactions of time as to render its unfoldings a mental, moral physical impossibility? POINTS.

Young Mr. Wheeler has succeeded Mr. Cor-byn in the employ of A. M. Palmer, Harrigan's Lorgaire was a text, and the vary ing sermons drawn from it are full of interest to men who read between the lines. I wish closed with one of Dave Braham's rattlers.

The appearance of Dion Bouclault, Louise Thorodyke, Florence Gerard Abbey. John Chatterton, Mary H. Fiske of THE MIRROR, Bowers of the Tribune. Dithmar of the Times, Price of the Star, Wheeler of the World, File Sun Miner of the Herald. Dunlevy of the Telegram, Revnolds of the Eden Musee, Esther Williams, Maude Granger, and Galla-gher of the News, as guests of Martin W. Hanley on Monday night, was a picture to be

Little Tommy Russell's performance of Lord Fauntierov is quite as good, in its way, as that of Elsie Leslie. Tommy has done a great deal of first-class work, and if properly trained, physically as well as mentally, will be an

ornament to his profession.

Joe Seagrist's blast in favor of ticket speculators has an immensity of common sense in it.
Under control ticket speculators are a great convenience to the public. In partnership with the box-office they are an obvious nuisance. The tickets they sell are as good as any others and no manager would dare refuse them.

Professional Doings. -J. W. Ransome has a new play called Is Marriage Failure? which he will put on the road next season.

-C. Ed. Dudley, stage manager of the Floy Crowell The manager and members of Mrs. Emma Frank's Dot co. presented Otts Turner, the stage manager, with a gold watch on his birthday, which occurred recently. —Manager Hooley is getting up new scenery for the Chicago production of Lord Chumley, which will be a copy of that used here.

copy of that used here.

—Bartley McCallum and Horace Neuman have purchased Kdward Terry's comedy in Chancery. Edward Terry, Jr., will come here to conduct rehearsals. Mesars McCallum and Neuman will star jointly, opening the season at Pope's Theatre, St. Louis, on Jan. 6. Harry Phillios w.l. manage the tour.

—William O'Congres the control of the property of the

-William O'Connor, the oarsman, who lately defeated John Termer, has been engaged for the regatta scene in A Dark Secret.

A Dark Secret.
 Arthur Moulton and his wif: Rose Chesneau, have tendered their resignations from the Kimball Merriemakers to take officet on Dec. st.

—The Andrews Dramatic company, which closed a month ago, is reorganized and on the road again. —Itnius Brutus Booth arrived from England Mon-day by the Aurania.

—Oscar Eagle, of Frank Mayo's company, played the role of the Duke of Buckingbam in The Royal Guard, at the People's Theatre, on Monday pight and scored a bit. He was complimented by Mr. Mayo for

-Tony Pastor has written an appeal to English pro-cessionals for aid for Charles Young, an English ven-triologist, now in this country, who has become almost blind through a railway accident.

-David P. Steele, formerly well known for his clever work in Evangeline and The Corsair, is playing the title Steele, his wife, assumes the leading juvenile role. Mr. Steele opens in New Orleans on the 16th inst. -Nestor Lennon has taken Steele Mackaye's place as Source in Paul Kauvar and is winning praise for his per-

—Dion Bouc cault has constinted to direct the rehear-sals of Jessop and Townsend's new play, Miles Arooa, to be produced in Philadelphia by William J. Scanlan

on Christmas eve.

—Duncan B. Harrison writes that he played the banner week at Havlin's in Cincinnati, drawing the largest Thanksgiving and Sunday night receipts in the record of that theatre. The gross for the week was \$4,008 to Last week at Pope's in St. Louis he played to \$6,000. The Sunday figure was \$1,784,50.

The bunday figure was \$1,784,50.

The Standard Theatre at Chicago has changed hands and has been rechristened The B j.u. Albert Richmond, a theatrical manager from Lugland, has leased the house and intends to produce London successes from time to time. W. S. Kusel, who was business manager at Shelby's Academy of Music for six years, is business manager of the new B jou.

Fired Hallen called at This Miss is office to contrast

ness manager at Shelby's Academy of Music for s.x years, is business manager of the new B jou.

—Fred Hallen called at The Mirry moffice to contradict a statement quoted by our Deaver correspondent from the Republican of that city to the effect that his deceased brother had attempted to commit suicide. Mr. Hallen states that his brother, while in a delirious state, picked up a revolver, but made to attempt to shoot himself, and that led to the untruthful sta ement published. The deceased young man traveled for a year solely for the benefit of his health with Mr. Hallen, who had him cared for at all the health resorts on the Pacific Sope, in the hope of warding off his mulady, consumption, of which he died in Denver a fortnight soo. Mr. Hallen has sustained another bereavement in the death of his wife's mother, Mrs. G. F. Cline, of Chicago, which occurred on Thanksgiving Day. It is feared that the shock of her mother's death will react unfavorably on Mrs. Hallen, who has been seriously ill and recently underwent an operation for cancer of the stomach. Mr. Hallen conveyed the remains of his brother to New York last week, and has been most devoted in his attentions to his wife.

—Charles T. Parsloe, the well-known comedian, is

brother to New York last week, and has been most devoted in his attentions to his wife.

—Charles T. Parsloe, the well-known comedian, is making a genuine and artistic success in his impersonation of Septimus Roff sin A Grass Widow. The part is that of an eccentric old man, with a craze for the collection of antiques. It is a peculiar character, full of quaint action, and Mr. Parsloe fills it in every respect. In his new creation, it is said, one almost forgets his former great success as the Chinaman. The play has been altered and materially strengthened and improved, and has created a favorable impression everywhere, the audiences of jiving it heartily and the critics reknowledging it ments. Mr. Parsloe has surrounded himself with a very excellent co., containing comedians of acknowledged ability. Edward Warren, an eccentric comedian, favorably known throughout the cuntry, plays Erasmus Spook and has made the success of his career. J. E. Stille, an excellent light comedian, Helen Windsor, an accomplished leading woman, and Lea Jarvis, a pretty and vivacious soubrette, Pan Williams, Milis Hall and Hattre Elliott complete a thoroughly good cast. Naturally, star, play and company are a success.

# PROVINCIAL

BOSTON.

The Scaton and the Museum are the only two places of amusement at which there is no change the present week. La Torca at one and Shenandoah at the other continue to draw fell houses, Miss D-venport's company closes its engagement on the sad inst., and will be followed by Margaret Mather, whose portraits have already began to adors the bill-boards. The end of Shenandoah is probably not for many weeks.

Paul Kauvar, at the Globe, is easily the great attraction of the week. There was little standing room left on the opening night, and the applause was continuous and hearty.

on the opening night, and the applause was continuous and hearty.

Joseph Jefferson went across the street from the Globe to the Park on Monday night, and opened in The Rivals, with John Gilbert as Sir Anthony Absolute, Ed. J. Buckley as Captain Absolute, and Mrs. Drew as Mrs. Malaprop. The bill will run through the engagement, which is for one week only. Frank Mayo is announced for the week following in The Royal Guard. The Hollis Street Theatre stage is he'd this week by J. C. Duff's Comic Opera co. in The Queen's Mate. It is a good piece, we'll staged, and west played and suns.

It is a good piece, we'll staged, and well played and sung.

At the Grand Opera House James H. Wallick is running his two border dramas, The Cattle King and The Randit King, and donng an excellent business. Both pieces afford capital opportunities for the introduction of horse business, and the wooderful display of intelligence on the part of the four equine members of the co. is in itself worth the full price of admission.

Hyde's Big Specialty co. is at the Howard this week and presents an unusually attractive programme.

Items: The Press Club hauefit at the Boaton on Thursday afternoon was a magnificent success. Every set in the house was sold and the receipts at the box-office were in the neighborhood of \$4,000. There was a continuous round of performances from one o'clock until six, and nearly everyone present sat out the whole thing. Not a bitch occurred either in the preparations for the affair or in the performance.—A Parlor Match comes to the Park Christmas week.

### PHILADELPHIA.

The past week was unusually lacking in interesting events, and nothing occurred worthy of more than passing mention. The Kellogg Opera co, gave a series of performances at the Chestnut Street Opera House and evidently met with pecuniary success. Time works many changes, and few things in this world improve with age. Remembering the Kellogg English Opera co. of years ago, and not a great many years either, and comparing the present with the past, the result is but sadeess and resert. I shall try to forget these recent performances: I

evidently met with pecuniary success. Time works many changes, and few thiogs in this world improve with age. Remembering the Kellogg English Opera co. of years ago, and not a great many vears either, and comparing the present with the neat, the result is but sadness and regret. I shall try to forget these recent performances; I shall ban sh from my thoughts the co. surrounding the paling star, and cherish the memories of the days when Clara Louise Kellogg was brilliant and almost great, and when William Castl., Joe Maas, Will Carleton, Georse A. Cooly, Sher Campbell, of blessed memory. and Zelda Seguin treated us to English opera, such as we have not heard since the days of Parepa Ross. "Ab, death in life, the days that are no more." Lotta follows for two weeks.

At the Crestout Street Theatre The Yeomen of the Goard fioished its season with fair business. The No. z Casino co. follows in Erminie.

Neil Burgess appeared at the Walaut Street Theatre in his new play. The County Fair, and although it had already been seen at this honus earlier in the senson, it played to crowded houses. This week The Fugitive; Gilletrie's bhe 1yth.

At Herrmann's Broad Street Theatre, Harry B. Be'l appeared in Terry the Swell. It is certainly a very indifferent, if not absolutely bad play, but is made somewhat entertaining by bits of realism, and especially by some clever quariette singing and specialty acts. This week Clara Mirris in Rene De Moray; Neil Burgers in The County Fair; the Arch Street Theatre, although upon its second week, secured excellent business. This week A Legal Wreck; Gus Williams 1yth. Joseph J. Dowling and Sadie Hassoo, in Nobody's Claim, played to crowded houses at the National Theatre, This week Zo; A Checkered Life 1yth.

At the Grand Opera House Jeannie Winston, supported by a capable co., gave a very good performance of Boccaccio; in fact, the best performance of this opera seen here in several years; but unfortunately the public failed to appreciate this fact, coose quently the business was light. Miss

CHICAGO.

Rose Coghlan and a very strong co. presented her new play, Jocelyn, at Hooley's sil last week to a succession of good hous-s. The drama affords the actress many opportunities for effective work, and she made a most favorable impression, but it hardly seemed that she shose out as a clever actress as in the days when she was a member of a stock co. To make her dueling scene as effective as it ought to be, Miss Coghlan should study the art of fencing a little more. As presented now it falls short of creating the sensational climax intended. Ou Saturday night the star received an old-time triumph by her admirable acting of Peg Woffington in Mass and Faces. This week that sterling military drama, Held by the Enemy. Hallen and Hart in Later On next week.

Naciy closed a remarkably prosperous season of four weeks at the Grand. Seats for the last performances were at a premium. By the efforts of Francis Wilson, Marie Jansen and Charles Plunkett, the opera was made one of the most popular that ever visited the city. This week and next, the Bostonians.

The McCauli co. continued to present Roccaccio to large audlences all the week at the Opera House, Laura Moore scoring a bit with her singing. This week, the list of the engagement, Lorraine will be given with all the principal members of the co. in the cast. Kiraliy's Water Queen next week.

Tae Carsair, Ree's concention of a burlesque, has drawn well at the Columbia, but it seems to be bardly up to the original performance. The piece will be kept on another week, to be followed by the Haverly-Cleveland Minsirels.

Maggie Michell in her new play, Ray, had a good

on another week, to be followed by the Haverly-Cleveland Ministrels.

Maggie Mitchell in her new play, Ray, had a good
week at McVicker's. It is in the style of the plays she
has been identified with for so long and gave her many
opportunities to display those pleasing traits that have
won her renown. This week Fred. Warde in a round
of legitimate drama, including Virgin us, Richard III,
Galbs, the Gladiator, and William Teil.

The White Slave did a tremendous business at the
Peoples', This week Reilly and Wood's Specialty show.

The Pearl of Pekin had fair patronage at Baker's
Theatre, considering it was the third week of the attraction. This week the Lydia Thompson Burlesque
co. in Penelope.

At the Haymarket My Aunt Bridget proved a good

co. in Penelope.

At the Haymarket My Aunt Bridget proved a good card, and the big theatre has had large crowds all the week. The Stowaway is there this week, burglars and all, and it is sure to pack the theatre. Lizzie Evans 18th.

all, and it is sure to pack the theatre. Lizzie Evans 18th.

Frank Frayne, with his lion and sharpshooting, filled Jacobs' Academy of Music last week. The Australian Novelty to this week.

Paoline Parker in her sensational drama, Scut's Daughter, did a good week's business at the Windsor. This week Exra Kendall in A Pair of Kids

The Ruling Passion found favor at the Criterior, its sensational features suiting its patrops. This week Exra Kendall in A Pair of Kids

The Ruling Passion found favor at the Criterior, its sensational features suiting its patrops. This week Mme, Neuville and her von in The Boy Tramp.

Charles Punkett, of the Nadiy co., met with a painful accident here the last night he was in town, which will keep him off the stage for a few days. He was in a cab and on his way to catch the special train after the performance when the horse fell and Charles was thrown forcibly against the front window of the vehice, going partly through it and cutting a deep gash on his forehead. The wound was sewed up by a surgeon, the train being held back for the operation, but Mr. Plunkett will carry a scar the rost of his life. He is thankful, together with all his friends, that it is no worse.

W. S. Kusel, for a for a long time business manager of the Academy of Music under Dan Shelby's management,

### NEW ORLEANS.

NEW ORLEANS.

At the Grand Opera House Jim the Penman was presented to a succession of large audiences inst week. The house was immed on the opening night. F. C. Bangs does some fine work as Jim, but in some scenes he is entirely too loud and boisterous, and if Raiston had shouted in a drawing-room as Mr. Bangs does, he would have brought the whole neighborhood in to see what was the matter. Clarence Handyside did not warm up to his work as Louis Percival. F. L. Ottomever's Baron Hartfield is a studied piece of acting that merits more oralise than he gets here. His accent is very good, Hardee Kirkland is only fair as Captain Redwood He seems to forget that a line must be drawn between he heen detective and the drawing fop. Jennie hustace played Mrs. Ralaton for three nights, until May Brookya arrived. Miss Eustace played in a sweet way, but she has not the requisits surregit that the role requires. May strookya does the part to perfection. Naturally very netwous, she imparts to the imperation an intenseness that is starting. The letter scene and the ones that follow, are reacting, requiring an actress of power and strength. The play was mage fi-cently mounted by Manager Greenwall, both as regards scenery and properties. The scenery was specially pointed for the production of Harry Dressel, Webster and Brady's Shee's, this week; Private Secretary next.

McKee Ranhin and Fred G. Maeder's Runaway Wife was presented at the St. Charles The site to an excellent week's business. The play was mage fi-cently work was presented at the St. Charles The site to an excellent week's business. The play is built of old material, but it is put together nice, y, and met with favor. It should be prused, however, as it consumes nearly three hours and a half in its persentation, which is entirely to o long. Mr. Rankin played the blind artist, Eastman, with fervor and undentable power in the stronger access, while in those that all for tenderess and emotion he was equally good. Mabel Bert is a pretty woman and a charming and canable

Despard. The supporting co. is fairly good. A Night Off this week.

Col Sellers and For Congress, with George T. and Lizze May Utmer in the principal roles. was the attraction at the Avenue Theatre. I had seen John T. Raymond as Sellers so often that I thought no one else could play it. Mr Utmer does it, and does it well, but my admiration for Raymond is as strong as before. Lizzie May Utmer, who has always been seen in the soubrette's short skirts, is playing Laura Hawkins with success. This week, A New Iramp in Town.

Ed. J. Hassan's One of the Finest co. moved from the Avenue Theatre, up-town, to Fatanta's Theatre, down town, and made money. E. M. Ryan's Capt. Matler is a neat characterization. The tank scene is a great one.

a great one.

Faust, Il Trovatore, Robert and Zampa composed the week's bill at the French Opera House. Business varies from good one night to bad the orat. Some new curiosities and a good stage en'ertainment made the week a profitable one at Robinson's Dime Museum.

Some new curiosities and a good stage en'ertainment made the week a profitable one at Robicson's Dime Museum.

Items. A. H. Meyers, a bright young min from New Orleans, has joined Lill an Lewis' to as business manager, taking the place of Morris Warner, who is ill here. Mr. Warner will leave for Louisville, his home, as soon as he is able to travel.—Sheridan Block, who has left the Lights and Shaicwa co, is tarrying in the city before retu ning to New York. I understand that Mr. Block will sue Harry Kennedy for salary due—May Brookyn deserves great praise for her work with the Jim he Penman co at the Grand Opers House this week. She has been playing in Partners at the Madison Square, but was teeded to n'ay Mrs. Ralation here. She arrived Wednesday night after three days of hard traveling, and played at the Thursday matinee without a rehearsal. Mus Brookyn is remembered here as a member of Bidwell's stock co, two seasons ago. Engaged to play second leads, she demonstrated that she was a better actress than the leading lady long before the season was over. Miss Brookyn is an actress in the full sense of the word, and never shirks her work. While here she was literally deluged with invitations to luncheons and dinners—Wright Huntington, who came here very ill about two weeks ago, is now fully recovered and will leave with the Jim the Penman co, and resume his old part of Louis Percival.—Jennie Eustace, Mary Mryers, Percev Winter and Clarence Handwarde have been ordered by A. M. Palmer to return to New York.—Harry Greenwall, sent r nember of the firm of H. Greenwall and Son, and resident manager of the Grand Opera House, expresses himself as being highly pleased and sait fied with the result of the season thus far. With the exception of ore week, which the house was unavoidably closed, the business done has been highly satisfactory and much in alyvance of last season. A steady run of patrorage is already secured, and the future of the house is a bright one. J. K. Emnet, Discy, Clara Morris, Lydia Thempson, Siberia

# SAN FRANCISCO.

Frack Daniels is a hewling favorite here, and his Little Puck crowded the Bush to overflowing last night. Bessie Sanson is also well liked and Harry Courtaine is remembered kindly for past and excellent work. Little Puck is a go, and wil be followed by a Chip of the Old Block, then the Specialty co, which ends the present season, extensive improvements being in contemplation before the opening of the nrxt.

Emma Abbott is making money at the Baldwin. Yeomen of the Guard paid a very snup profit last week. Mixed attractions will close the four weeks' season i6 h. Coquelin and Hading follow 17th.

Little's World co. is pleasing the customary full houses at the Alcazar. The same attraction may continue another week, if not, Hoyt's Midnight Bell is awaiting admission.

awaitiug admission.

Said Pasha is an proqualified success at the Tivoli.

The Pyke Opera co. follows with A Night in Venice.

H. J. Stewart, the accomplished organist, is writing an original cantars for later production under the auspices of the Bohemian Club.

The Kimb. Il Opera co. is due here shortly. There are fify in the party. H. J. Jacobs is manager and

The Kimb II Opera co. is due here shortly. Incre are fifty in the party. H. J. J. Jacobs is manager and Meze Edwards is the business manager.

Emma Abbott has been attending the Sunday night performances at the Tivoli and singing in Dr. Beers' Trunity Episcopal Church.

Enrico Camp bello's wife, formerly Miss Grace Porter, will make a lyric debut, then go to Milan.

Marcus R. Mayer is daily expected here and will be royally welc med.

Marcus R. Mayer is daily expected here and will be royally welc med.

The second concert of the Bandurrio C'ub packed Odd Fellows' Hall last night. Mrs. F. H. McCermick sang 'Sne is Beautiful.' and sings devinely.

Items: M. B. Curtis is preparing to play another tour.—Georgie Woodthorpe follows the Shakerpearean engagement at the Orpheum.—Ethel Lynion has recovered.—Neil Warner's Shake sperean revival at the Orpheum is more of a financial than an artistic success.

The kissing duet in act second is the gem of Said Pasha.—It is said that our Tower of London at the Baldwin is a better work of art than that seen at the Casino in New York.—Cornell's Pasha is worse than Fred Urban's I didn't think it possible.—Little Mick was seen with the Daly's Vacation co. at the Bush last week.

## PITTSBURG.

PITTSBURG.

Kirally's Mathias Sandorf was seen at the Rijnu during the past week, where it played to good business. A Dark Secret, with all its tank appurtenances, did fairly at the Grand Opera House. Pat Rooney wound up the week at Harris' profitably.

Annie Pixley is at the Grand this week, and she will be followed 17th by Rhea. Siberis, which is at the Bj. u this week, will be succeeded by the American Opera co. 17th. Harry Miner's Z that is at Harris'. Redoath's Concert co. will give a concert at Old City Hall 12th.

Harris',—The cast was satisfactory throughout, and the shit was scatly staged. Hoodman Blind this week. Kimball Opers co, west week,

The Nelson World Specialty on, clouds a successful week at the People's Sth. The co includes considerable imported talent, and the majority of the specialties latroduced proved sufficiently structure to merit hearty eagores. This week the Night Owis; Harry Kersell's, Specialty comb. 31.

Harry Amler and Rose Osborne proved so remunerative an attraction last week at the Standerd that the management very sensibly concluded to retain the co. for another week. The epertuire of the joint stars is of the seasatlonal order. The programme for this week is a Living Lie.

ST. LOUIS.

The event of last week was M. Conselin and Mme. Jane Hading at the Grand. Although the presentation of the different plays in the reportoire were with the strongest of cas's, the houses were light with the exception of Friday evening, when was assembled the first good house of the engagement. M. Conselin pleased the patrons and was pronounced a good commiss. Mme. Jane Hading was thought to be strong except in the situations requiring delicate shading, when she failed to reach the binnace of success. Jean C quelin and Deroy were good. Mme. Kerevich gave various roles during the weeth and was very successful in all she enact d. Rosina Vohes this work; Partners urat.

Z.g. Zug at the Olympic last work had a succession of good houses. Although the plot is feeble it racited the risibilities of the sudience, and Manager Tillutson says that was just what it was built for. Annie Blyd as Flirt romped through the play, and her specialties were well received. Alfe. E. Johnson is the possessor of a good voice, and her efforts in the vocal line were heartily encored. Samuel Reed as Ing. Green is a fanny creation, and the role could not be in better hands. Alf. C. Werelan made a bit as Roaring Bill. The desces introduced ere nest and the custumes rich Louis James and Marie Wainwright this week; The Corsair orat.

Kimbali Opera co, had a poor week at the People's for some unknown reason. The principals were fair and the chorus possessed of good voices. Blanche Chaoman was with the co. also Amy Harvey, both of them being at the Cave in former years during the Summer scason, The operas produced were well stagged and the contumes correct. McCollin Opera co, this week; Fair Piay next.

correct. McCollin Opera co. this week; Fair Play next.

The Paymaster at Pope's drew b'g houses. The receipts on Sunday afternoon and evening were the largest in the nistory of the theatre. The S. R. O. sign was used frequently during the week. Duncan B. Harrison gained many friends. Beatrice Leib furnished good support to the star. Mrs Harrison as Ellen O'Connor, deserves credit for the way she coacted that role. Gertie Granville Hart 4d some excellent work. Barry and Fay this week; Marray and Marphy next.

The Standard was busy all last week in refusing seats to late comers for the reason that all the cuppon tickets had been seld. Reilly and Woods' big show was the attraction and the specialties were all good. Vaidis Twin Sisters do a d ffi. ult set on a revolving trapeze. Bessie Gibbert is a fine cornetist, Madeliue Rosa a good ventrik quist and Reilly and Sparks very laughable. May Howard co. this week; Night Owls next.

E. H. Sothern in I ord Chumley did a satisfactory week's business at Ford's Opera House last week. There is nothing uproarrously lunuy in this play; nothing to make one's sides ache from laughing, but, from the rising of the curtain till its hoal fall at the end of the third set we are kept in a state of good nature, a contented smile wreathes itself upon our countenances and we go home feeling at pea'ze we thourselves and the world at large and under many obligations to Messars. Belasco, De Mille, Sothern, Frohman, Ford—and, in short, to everyone who has any connection, active or remote, with giving us such a charming little play. Philip Herse this week; local attractions next week. The Little Tycoon had a fairly successful week at Holiday Street Theatre last week. Mrs. I ames Brown Potter this week; Gilbert and Sullivan's Yeomes of Maria

Guard next.

A Tin Soldier drew well at Harrin' Academy of Mus'c
last week. This week, The Still Alarm; next, Clara
Morris.

last week. This week, The Still Alarm; next, Clara Morria.

A Soap Bubble attracted largely at Forebauch's Temple Theatre last week. This week, J. J. Dowing and Sadie Hasson in Nobody's Claim is the attraction. Next week, Chanfrau in Kit.

Kernell's Specialty co. had a good paying week at Kernan's Monumental Theatre last w.ex. Muldoon's Athletic Specialty co. is drawing well this week. Harry Williams' new co. 17th.

Front Street Theatre presented Links of Crim; or, Unjustly Accused, last werk and did a very good week's husiness. The p'ay was sufficiently sensational to please the patrons of this bouse. Thrown Upon the World this week; Stetson's U. T. C. next week.

Item E. H. Sothern celebrated his thirtieth birthday during his engagement in this city and was presented by the members of his co. with a very hondsome silver shaving set. Mr. Sothern is very popular with those who are associated with him.

## CLEVELAND.

CLEVELAND.

Large audiences have witnessed the presentation of The Henrietta at the Opera Hoose last week. On one night of the week, Miss Elile Wilton was ill and a shifting of parts were necessary. Miss V-va Ogden, of this city, was called on, and at a few hou s' notice went on and played the part of Lady Mary most creditably. Aronson' co, in The Yeomen of the Guard 17; Vernona Jaubeau so.

A Bunch of Kevs at Jacobs' Cleveland Theatre to good business last week. The White Slave this week. Shadows of a Great City next.

B Ollie Redosth appeared in a play called Pert at the Columb a Theatre all the week to fair business. Edwin F. Mavo this week. Atkinson's Peck's Bad Boy next. Manchester's Night Jwls crowded the Academy of Music last week. May Fisk's Burlesque co, this week.

## BROOKLVN.

Clara Morris in Article 47. The New Magdalen and Renee had a fairly successful week at the Park Theatre. Her performances were marred by the usual interminable enterior waits, and by the star's frequent softe over interpolations, which, to put it mildly, were in rather bad taste, they being usually audible to the greater part of the audience. Frederic de Belleville rendered mot efficient support. The plays were all mounted with taste and liberality. On Monday evening Clara Louise Kellogg opened in Il Trovatore. She made a mature and circumspect Leouora. The audience was large. The opera is to be repeated on Saturday evening. The Bohemina Girl will be presented on Tuesday

large. The opera is to be repeated on Saturday evening. The Bohemian Giri will be presented on Tursday evening and at the Wednesday matinee, Faust on Wednesday evening and at the matinee on Saturday, and Ca men on Thursday and Friday e.enings. Next week Mrs. Jumes Brown P-tter.

At the Grand Opera House Power's Ivy Leaf drew quite w.ll last week, although it has been seen many times in Brooklyn before. Gillette's She, a production for which the stage of this theatre is particularly well adapted, was the attraction on Monday evening. Business was good. Next week Donnelly's Fashions.

Shadows of a Great City filed the Booklyn fheatre last week. Annie Ward Tiffany and George R. Edeson, old Brooklyn favorites, were warmly greeted at every performance. M zippa, with Fannie Louise Buckingham in the title role, was produced on Monday eveniam in the Carlon, was produced on Monday eveniam.

ing.

That Ada Gray's popularity is not waning, in Brooklyn at least, was shown by the siz of the audiences at
the Criterion Theatre last week. East Lynne was of
course, the play. Ten Nights in a Bar-room was presented by a specially selected cast on Monday evening.

Harry Williams' co., certainly one of the best variety
organizations on the road, had a big week at Hyde and
Behman's I heatre. They were succeeded on Monday
evening ty lack Dempsey and Rice's Vandeville Syndicate.

Behman's 1 heatre. They were succeeded on Monday evening ty Jack Dempsey and Rice's Vaudeville Syndicate.

At the Standard Museum Horace Lewis in Monte Cristo did very well last week. On Monday the attraction was I. T. Wheeler in Monte, the American. Items: Belle Jackson is canning an enviable reputation as a reader. She has appeared at several private enter-tainments in Brooklyn lately with marked success.—Col. Sien is to build a new theatre in Brooklyn, to be ready for the season of 189-og. It is to be called the Montauk Theatre.—The first concert of the Apollo Club at the Academy was a decided artistic success.—Manager Holmes, of the Standard, is "booming" the curiosity department of his house with gratifying results,—Col. Sina is still in town, and proposes to remain until after the holidays.—Duff's Opera co. will occupy the Academy during Christmas week.

BROOKLYN, E. D.

Annie Pix'ey drew packed houses last week at Lee Avenue Academy. She is a great favorite here. Spenser's Little Tucoon opened to a large house on last Monday venning. A Legal Wreck next week.

Harbor Lights played to good business last week at the Amphion. A Hole in the Ground opened to a packed aouse on last Monday vening. A lole in the Ground opened to a packed aouse on last Monday night. The Crystal Slipper next week.

parters week.

Chanfrau in Kit played to good houses last week a
the Lyceum. Passion's Slave opened to a good house

day evening.
Sullivan in The Black Thorn at the Grand opened to a packed house on last Monday.

## ALABAMA.

audience was pleased. Next, Around the World in Righty Days.

SELMA. SELMA,
Academy of Music (Louis Gerstman, manager):
Around the World in kighty Days to moderate busices 94. Bin Nye 6h; Janauschek in Meg Merrines 7th, both to large and fashionable audiences. Estelle Clayton 13th; She 21st.

Clayton 13th; She 91st.

HUNTSVILLE.

Opera House (Murrey and 5m th, managers): Nellie
Walters 4 5 to fair business. Effi: Klaser in Judge
Not to the best house of the season 6th.

Not to the best house of the season oil.

Noble Street Theatre (John H. Noble, manager):
Joe Physics, the former manager of this loise, and his wife fewer Jesuca Inoma ) sere tendered a bruefit by the amaicurs of this toily oil. The piday presented was the two act comedy, The Swing Cottage, with Mr. and Mrs. Physics in the leading roses. The piece was interspersed with soogs by Mr. and Mrs. Physics for which they received several encures. The alterpiece was The Loan of a Lover, with Jennie May Judge as Kruestine and Lee Abernathy as Capt. Anesfort. The faire was very much etjiyed. The singing of Capt. E. G. Caldwell, who took he part of Corporal Max in the Swiss Cottage, was very fine. He aspaced his port in a way that would have done credit to a professional.

lessional.

Item: Between the two parts of the perfor ance Capt.

E. G. Caldwell, on behalf of the attsches of the theatre, presented Mr. Physics with an elegant gold ring as a testimouial of their regard for him.

### ARIZONA TERRITORY.

TUCSON.

Reid's Opera House (wm. Reid, manager): The Georgia Minstrels played to large houses Nov. 28-29 and gave general satisfaction. They were supported by the famous Billy Kersands.

Item: The Opera House has just been completed. It is a fine two-story bu I ling.

### ARKANSAS.

Opera House (S. F. Hilsheim, manager): Kate Claxton and co. presented The World Against her to good business Nov. 25. Audience well-pleased. A Night off air business. Alone in London 18th; J. K. Emmet 24th.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): A Night
Off to light business 1st. P. F. Baker presented The
Emigrant to a fair-sized audience 4th. Jane Coombs
appeared to a large and fashionable audience in Bleak
House 6th. John Thompson 8th; Prescott-McLean

FORT SMITH.

Grand Opera House (George Tilles, manager):
A Night Off to fair business Nov. 23. Prescott and
McLean 7-8; Florences 13-14.

### CALIFORNIA.

STOCKTON.

Atkinson's Cornedy co. presented Pech's Bad Boy to good-sized audience Nov. so at Avon Theatre. Haver-ly's Minstrels gave an unsureassable performance to a packed house s3d. Daly's Vacation co. 6.b; Around the World in Eignty Days 14-15; Eunice Goodrich comb, 17th, week.

17th, week.

OAKLAND.

Oakland Theatre (A. W. Stiliwell, manager): Hallen and Hart in Later On 26-27. Frank Daniels in Little Puck 35: Both cos. were very clever. Frank Daniels received a hearty welcome from his admirers. This week we are to have two nights of the Dalys and four of Kennedy, the mesmerist.

of Kennedy, the meamerist.

SACRAMENTO.

New Metropolitan Theatre (C. P. Hall, lessee): Frank
Daniels in Little Puck drew small andiences Nov. sys8. With the exception of Daniels and Martinetti the
co. amounted to very little. Hallen and Hart in Later
On turned people away syth, but showed to small
houses 30th and Dec. 1, owing, no doubt, to the absence of Hallen on the latter nights.

Item: Fred Hallen left this city Nov. 30 for the East,
having received a telegram announcing the serious illhaving received a telegram announcing the serious illness of his wife. He lost his mother and brother last

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager):
Dan'l Sully to good business week. Nov. 26. Georgia
Minatrels 4 6; Peck's Bad Boy 7-8; Daly's Vacation
co. 10th, week, and Emma Abbott Opera co. 24th, two
weeks.

weeks.

SAN DIEGO.

Louis Opera House (Plato, Leacher and Hyde, mazagers). Peck's Bad Boy to good business 1-1.

D Street Theatre (Perigo and Smith, managers): Harry Shirley, formeriv well and favorably known in miostrei circles, was tendered a benefit at this house six by the Azalea Dramatic Society of this city. A very interesting performance was given in which the Peck's Bad Boy on generously donated their services, presenting the entire third act of the 1-1 Boy. Mr Shirley has been an invalid for several yeek's.

## COLORADO.

COLORADO.

DENVER.

The James-Wainwright engagement closed at the Tabor ast with a performance of Virginius. The honse was very large, the same as at every performance. The Carleton Opera co. in Myosheer Jan 31 to standing-room; business good. The co. jumps from here to Portlard in a special.

Items: The Denver Theatre is closed this week.—Mr. and Mrs. James were given a reception by Henry Wolcott during their stay here.—The Othelio night (Thanksgiving) of the lames week the Tabor contained one of the largest audiences it ever held.—The Arpab. Mean says that next to Booth's F. C. Moselev's performance of Isgo is the best ever seen in Den-er.—By this time probably Harry Hine has arrived in New York with the remains of George Hailen, brother of Fred., who is, indeed, having his share of trouble. His wife, End Hart, has been very ill and her mother. Mrs. Cline, died a week or so ago.—The Silver Circuit, of which Peter McCourt is manager, now comprises thirteen theatres at the following places: Denver, Lead-Sorings in Colorado; Ogden, Salt Lake City, Park City and Provo in Utal; Evanston and Rawlins in Wyowing. The local managers will not book on their own account, the Tabor management having charge of that business entirely. Nearly all cos. playing at the Tabor and going West will do this circuit. It will open for active business in July, 18.9.

## CONNECTICUT.

HARTFORD.

Opera House (F. F. Proctor, manager): James C. Roach drew well 3-5 in Dan Darcy. Ut questionably Roach is a clever comedian, presenting an entirely original character which rises for above the piece. He should have a better play—one adequate to his abilities. For remainder of week Philip Henne pleased good-sized audiences, considering the advanced prices. Academy of Musc (Ward and Potter, managers): The Baldwin-Meliville co, are doing a very good business at popular prices, presenting an extensive repertoire of well-known dramas. Their stay is for two weeks from 3d. HARTFORD.

from 3d.

Items: The Gusher, her brother, Matt. Hewios, and family occupied a box at the opening presentation of her play.—Ismes C. Rusch has made many friends nere and after the performance 4th was barqueted and presented with an elegant gold watch and chain.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Duff's
Opera co, presented The Queen's Marie to large business 6 8. Boston Symphouy Urchestra 10th; T. P. and
W. Minstrels 15th; Mrs. Langtry 21st; A Legal Wreck

W. Minstrels 15th; Mrs. Langtry 1st; A Legal Wreck

14-25.

New Haven Opera House (Horace Wall, manager);

Among the Pines to fair houses 3-5, with Atk as Lawrence in the leading role. Mr. Lawrence is an ex ellent
actor and he was well supported. The co. deserved
better patronage. James H. Wallick to good business
6 8, presenting The Bandit King and The Cattle King,
Jalia Marlowe 14-15; The Right Man 17-18; Jeannie
Winston 24, week.

Grand Opera House (G. B. Bunnell, manager); Reuben Glue completed a very successful week's engagement 8th. John Prindle was very amusing in the leading part, but his support might have been better. Dan
Kelly in Alter Seven Years 10-12.

NEW BRITAIN.

Kelly in After Seven Years 10 19.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Floy Crowell closed a profitable week 8th, playing the leading roles in Lefatuatio... May Blossom, J-ss, Hoop of Gold and other popular plays. Miss Crowell is young and pretty and made a very favorable impression.

SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): James H. Wallick's Cattle King co 3d to an extra good run of business. Paimoni's Star Steck co. 5-6 to light houses. The co. deserves better houses.

The co. deserves better houses.

MERIDEN.
Opera House (T. H. Delevan, manager): Duff's
Opera co in Queen's Mate 3<sup>4</sup>, to a large house. Only
a F rmer's Daughter to a fair house 6th. Forgiven to
good business yth. Mr. Bryton was too ill to play and
his part was taken by Mr. Cross. Before the second act the audience forgot its disappointment at not seeing Mr. Bryton, as Mr. Cross did excellent work and was greeted with enthusiastic applause.

DANBURY.

Opera House (F. A. Shear, manager): Prof. Seeman, under the management of S. P., Norman, gave a very pleasing entertainment to good houses 3-4. Owing to a severe cold, Frederic Bryton was unable to appear in Forgiven 5th, and his role was successfully taken

by James Titus. The co, is much improved over that of last sesson by the reappearance of Bianche Thorne. The business was good. Ada Gliman in Bubbling Over 6th, to fair bouse.

Everybody anesks very highly of the Christmas Number of THE MERROW,

willimantic.
Loomer Onera House (S. F. Loomer, proprietor):
Only a Farmer's Daugnter to a smill house y.h. Frederic British was adverted to appear 8th, but on account of a severe cold was compelled to have Chas. L. Fitos take his part. Mr. Titus acquitted himself to the rathfaction of all and won several rounds of appliance.

WATERRURY.

J.cqu. Opera H. use: Bubbling Over to a small house 4:. Among the Pres 6 h to a fair-sized and well prassed audience. Passion's Slave drew the largest audience of the week 7 h.

Opera House (I. E. Spaulding, manager): TiJulians remained 3-4 and tave a bin fit for our local
beas band. Good outliess. Mr. and Mrs. Leland T.
Powers to S. R. O. 5th.

Powers to S. R. O., 5th.

Main Street Theatre (Charles Hine, manager): Palmous's Star Stock to Nov. 30 h-Dic. 1 to poor buseless. Co. not up to the average. Only a Farmer's Paughter (Slanche Cartisse leading) to a good house 4th. Gray and Rushim re 10-12 in reportoire.

Gem Opera House (lacques and Beardsley, manager) Levy Concert to, under laveum management. Nov 3dto good house. Winnett's Passion's Slave gave satisfaction to a big house 8th.

# DAKOTA. Grand Opera House (O. P. Helm, manager): The Edwin Clifford Dramatic co, played to tight business in The Planter's Wife and Incomar Nov. 33 94. Milton Nobirs delighted a good house in a return engagement in Pt. caix 38.

WATERTOWN,
Grand Opera House (J. F. Brock, manager): The
Milton Nobles co in Phonix gave excellent satisfaction
to a densely crowded house Nov. 20. Standing room was

Grand Opera House (Proctor and Soulier, managers);
Charles T. Ells, who has always been popular here,
opened in Casper the Yodier to a big house 10°h.
New American Opera co. comes 13-14; Uncle Tom's
Cabin 13th; Wilbur Opera co. next week.

### DISTRICT OF COLUMBIA.

DISTRICT OF COLUMBIA.

WASHINGTON.

Mrs. Potter drew good but 1 ot large houses at Albaugh's last week. Her Worth gowns were much admired. The co. supports her ably. A Midsummer Nish's Dream this week. Kellogg Opera co, next. Hoyt's Parlor Match did good last week, and E. H. Sothern this week will, no doubt, do as well or better. Joseph Jefferson in The Rivals next.

N. S. Wood drew the usual houses at Harris'. Gus Williams this week; Bubbling Over next. Harry Williams' co. at Kernan's this week. Sheffer and Blakely next.

The Martinetti Brothers and Willie Abern's Australian Specialty co. this week at the Globe. Matthews and Harris co. next.

Item: The police court was packed when Mrs. Potter and her manager, Charles N. Schroeder, and Frank Bennett, of the Arlington, testified against the man who entered Mrs. Potter's room one evening last week and filled his nockets with several hundred dollars' worth of her jewelry. The thief was nabb'd by Mr. Bennett. The marsuder wore a ring which Mr. Rennett recognized as belonging to Jessie Bartlett Davis, who was robbed at the same house whea the Bostonians were here. Pawn tickets were also found in his possession. which, it was hoped, would lead to the recovery of all of Mrs. Davis' property.

### GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager: Misco's Magic Talisman 34, matinee and night, to good business. Bill Nye drew a large and delighted aucience 4th. John A. Stevens 5 6 in Mask of Life and Unknown, to good business. Mask of Life is a strong play. The supporting co. is very good. his: Ellsler 7-8, to good business. judge Not was new here and took well. The co. is a little weak, but Miss Ellsler more than atones for it and will always be welcomed by our people.

Academy of Music (H. Horne, manager): Lewis Morrison in Faust 6th. Star and support warmly received by a large audience.

COLUMEUS.

Springer Opera House (Theo. M. Foley, manager):
Goethe's Faust was well presented 5th by Lewis Morrison and his excellent co.

Sin and his excellent co.

AM NICUS.

Glover Opera House (G. W Glover, manager):
The house was closed during the last two weeks. Yellow fever near this section has probably kept a great many cos. away. Many have cancelled their dates here.

## ILLINOIS.

Academy of Music (Lawrie and Purcell, managers):
Laura Dainty Nov. 99, matinee and evening, in A
Mountain Pink and Little Barefoot to big houses.
Performance unsatisfactory. Mattie Vickers 5th in
Cherub to a full house. Entire satisfaction.
Item: The Laura Dainty co. disbanded here, Miss
Dainty will rest till after the bolidays, and her supporting co. has gone out under the name of the Fifth
Avenue Theatre co. in repertoire.

Avenue Theatre co. in repettoire.

Opera House (Iohn B. Whaleo, manager): Laura Jove Nov. 15 to fair business. Kate Benaberg Opera co. Dec. 25.

Item: Scarlet IX failed to appear Nov. 38; telegraphed they would be here; o'h, but failed again.

CHAMPAIGN.

Armory (S. L. Nelson, manager): Hi Henry's Minstrels appeared to a \$370 house 30th, Barry and Fay 18th.

Opera House (Dr. P. A. Marks, manager): The MacCollin Cpera co. closed its engagement 8th. The audience was large throughout the week. Murray and Mrs. Murphy 10th. Joseph Murphy 14th. Alice Shaw

STREATOR. STREATOR.

Plumb Opera House (J. E. Williams, manager):
The Stowaway to the capacity of the house 6th, Entire satisfaction.

BUONVILLE.

Thespian Opera House (C. E. Gross, manager); Pat Muldoon's co. 4:h to good business. Kate Bensberg 13th.

Opera House (R. L. Allen, manager): The Stowawsy 5th to very large business. Co. and play excellent. George Ober in Dr. Jekyll and Mr. Hyde 7th to small business. Good co.

business. Good co.

RLOOMINGTON.

Durley Theatre (Fell and Perry, managers): Nellie McHenry in Three of a Kind to croweed house 6th. Frances Herbert of this co., deserves special mention; her songs took the house by storm. Dr. Jekyll and Mr. Hyde 11th; The Hanloos 19th; Murray and Murphy 14th; My Aunt Br dget 15th.

DANVILLE

DANVILLE.

Grand Opera House (William Stewart, manager):
Charles L. Andrews' Michael Strogeff co. 8th to very fair business.

fair business.

FREEPORT.
Germania Hall (H. J. Moogle, manager): The kate
Bensberg Opera cc. presented Siceping Queen and part
of Martha to a small but appreciative audience 3f.
Mendelssohn Quintette Club 11th.
Wilcoxon's Opera House (M. A. Wilcoxon, manager):
The Mikado will be presented by local talent on 18-19.

The Mikado will be presented by local talent on 18-19.

GALESBURG.

New Opera House (Bailey and Winans, managers):
Gever and Harding's Minstrels to a good house 4th.
Fair performance. George Obr's Tekyll and Hyde nad
a fair attendance 6th and gave entire satisfaction. Murray and Murphy in Our Irish Visitors 11th; Mendelssohn Quintette Club of Boston 14th.

SHELBYVILLE.
Opera House (Philip Parker, manager): Little Nugget
drew the largest house of the season, at advanced prices,
4th. Merriman Sisters to fair house 4th.

ROCKFORD.

Opera House (C. C. Jones, manager): Joseph Murphy in Kerry Gow to a crowded house 4th. People turned away. Florence J. Bindley in Dot y-8 to small houses.

CANTON.

Opera House (C. N. Hinkle, manager): Gibney,
Gordon and Gibler co, (pirate-) toth week, Warning
has been given in That Minkon that this priratical crew
must not present J. B. Pola's Mixed Pickles.

## INDIANA.

ANDERSON.

ANDERSON.

Georgie Tompkins-St. John has severed her connection with Sisson and Brady's Nugget co. to pursue her vocal studies in Cincinnati. Her place is filled by Allie Sullivan, formerly of Templeton Opera co. N. Bert St. John continues with the co. in the character of Jakey Kumpher.

VINCENNES.
Opera House (Frank Greene, manager): Carrie

Tatein a Struck Gasto light business set, Her sup-nest is very pour and the play is uninteresting. Har ve Pepper rendered several selections and was heartily en-cored. Berry and Fay drew a good house ath to a c McKenna's Firstations. They are old favorites and were well received.

Frayne 19th, Item: Manager Harbeson is still on the lookout for

Grand Opera House (Dickson and Talbett, managers): Herrmann 3-5 to good houses. The Chimes of Normandy by Ireal taient to good business 6-8. Helle Atkinson, of Omaha, as Serpolette proved herself an artist. She was ably second to by Mrs. Scott, of this city, as Germaine. Harry Porter, of this cast, will grove an acquisition for some manager wanting a young singing come: ian. Z.g. Zag. 10-12.

English's Opera House (I) ckson and Talbett, managers): harry and Fay 6 8 in McKenna's Flirtation. Hossows large. Terry the Swell 13-13.

Park 1-hearte (Bickson and Talbott, managers): Scarlet IX, a sangu nary piece, drew 'arge houses last week. Flurence Bindley in Dot week, 10th.

week. Finence Bindley in Dot week, toth.

TERNE HAUTE.

Opera House (Wilson Navior, manager): Barry sed
Fay drew a large and enthusiastic audience 3th presenting McKenna's Flirtation. The Private Secretary was
excentingly well presented to fair business 6.h. Streets
of New York to good house 6th.

CRAWFORDSVILLE.

Music Hall (Leste Davis, manager): Nellie McHenry in Three of a Kind to good audience 7th. A good co. Michael Strogeff 11th.

M.chael Strogefisth.

SOUTH RaND.

Good's Opera House (J. V. Farrar, manager); Lucas and Saunders Specialty co. 6:h and The Black Flag 7 8 played to fair houses.

Oliver Opera House (J. and J. D. Oliver, managers); Held by the Enemy 17th.

Opera House (Frark Hubbard, manager and proprie-tor): The Baidwin Comedy co 1st, week, played to delighted audiedces nightly. Michael Strogoff 19th.

# Browo's Grand Opera House (J C. Brown, manager): Charles T. Paraloe's co, in A Grass Widow to fair house 4th; co. good. Scarlet IX. 10th.

KEOKUK.

KEOKUK.

KEOKUK.

Keokuk Opera House (D. R. Craig, manuager): Murray and Murphy in Our Irish Visitors 8th; Joseph Murchy 13th; MacCollin Opera co. 13th; Meck; Rusco and Swift's U T. C. 25th, mature and night; Charles Erin Verner 18th; Lost in Loadon Jan. 1.

IOWA.

STIO Verner 18th; Lost in London Jan. 1.

SIOUX FALIS.

Grand Opera House (S. M. Bear, manager): Milton and Delile Nebles Nov. 30, return date, in Pren 12, to one of the largest and most refused audiences ver assembled in the Grand. The performance gave the best of satisfaction. Receipts, \$5.00.

The Grand: Remains closed until 18 19 when Minnie Maddern appears in Caprice and In Spite of All.

BOONE.

Phipps' Opera House (C. E. Phipps, manager):
Clar Patre's Dramatic co. played to fair business week
of gd. The co. made a first-class impression on the
people of our city. Rusco and Swifts Uncle Tom co.
18th.
Item; Clair Patee has secured the right to play the
comedy-drama Queena for the season 'fo go.

comedy-drama Queena for the season 'to go.

COUNCIL BLUFFS.

Doheny Opera House (John Dohany, proprietor):
Lilly Clay Gaiety co. 181 to large audience. The co.
gavea fine entertainment. Shamus O'Brien co. 3d to
fair-siz-d audience. The production was well received
and frequently appointed. Charles Erin Verner in the
title role. The Grisner-Davies co. 3th in Forgiven.
The leading parts were well sustained and the support
good. A moderate sized audience, but those present
were well pleased with entertainment. Then at attraction. Minnie Maddern 18th. Specialty co. 17th; Lost in
London 18th.

DES MOINES.

London 18th.

DES MOINES.

Grand Opera House (W. W. Moore, manager):
Charles E. Verner in Shamus O'Brien, to fair business
Nov. 38, giving excellent satisfaction. Kate Bensberg's
Opera co 6th; Ranch 10, 10th.
Foster's Opera House (William Foster, manager):
George Ober in Jekyll and Hyde 19 30. Fair business.
General satisfaction. Sutton's U. T. C. to fair business 7th.

Capital City (W. C. Ross, manager): Templeton's Capital City (W. C. Ross, manager): Templeton's Opera co. Nov. 26-Dec. 5, playing Dec. 3-5 by request. Fair business. CRESTON. Creston Opera House (J. H. Patt, manager): Royce and Lansing drew a slim house 4th. Beach and Bowers' Minstrels played to a fair-sized audience 5th, and gave entire satisfaction.

muscating.

Muscating.

Turner Opera House (Barney Schmidt, manager);

My Geraldine co. played to a fair house 3d. Camilla

Urso to a very select audience 3th. Fir. nen's Ward

8th; Mattie Vickers 11th; Milton Nobles seth.

Mason's Opera House (G. h. Beechler, manager):
Sutton's U.T.C. nacked tha Opera House (G. b. Beechler, manager):
Sutton's U.T.C. nacked tha Opera House syth. George
Ober in lekyll and Hyde played to good business 3d,
giving the best of satisfaction.

MARSHALLTOWN.
The Odeon (A. G. Glick. manager): Jekyll and
Hyde by George Ober 1st. The co. merited a larger
house than the one that greeted them.

CEDAR RAPIDS.
Greene's (F. A. Simmons, manager): Kate Bensberg
Opera co, played to light business 4th. Firemen's Ward
co, had a small audience 5th. Mattie Vickers did better 7th, playing lacquire, a rlay well-known here. My
Geraidine 15th; Milton Nobles 10th; Rusco and Swift's
Uncle Tom 50th; Pat Muldoon Comedy co.26th; Lost in
London 28th; Lilly Clay 20th.
Academy of Music: Camilla Urso in concert had a
very encouraging sudience 6th.

very encouraging andience 6th.

SIOUX CITY.

Peavey Grand Opera House (W. I. Buchanau, manager): Milton and Dollie Nobles played a return date ist. to a good house, presenting the Phoesia. Fair-s zed andiences greeted Jos. R. Grismer and Phoebe Davis 3-4, in Called Back and Foreiven. Sol Smith Russell pocked the house 7th. A Poor Relation is a strong play presented by a cod co. Haverly's Minstrels 12th; Minnie Maddern 13; Henry Dizey 17th.

Academy of Mosic (Ed. M. Lord, manager): Moves and Mackey's Musical Tourisis 1st, to a small house. The co. became financially embarrassed while here and were compelled to remain until the 5th, when a benefit was given them Mr. Lord kindly tendered them the use of the Academy free of charge and enough money was raised to enable them to proceed on the road.

Item: The Mingers is on sale at C. H. Gould's newsstand in the Hotel Booge.

BURLINGTON.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):

Murray and Murphy in Our Irish Visitors packed the house from floor to roof 6th. The dancing of Blanche Seymour was graceful and artistic.

## KANSAS.

HORTON.

Opera House (W. H. Kemper, manager): Oakea'
Comedy co. Dec. 4; good co. and pleasing entertainment. John Dillon in Wanted the Earth stb; packed house J. F. Burton and Lillie R. Burton, supported by home talent, will produce Nevada 7-8 for the benefit of the G. A. R. Thespian co. 10-11; Blind Boone Concert co. Dec. 28.

Item: Capt. S. J. Simmonds, business manager of the Thespian co., was in the city 4th —The contract for a new opera house was let a few days ago.

TOPEKA.

a new opera house was let a few days ago.

TOPEKA,

Grand Opera House (E. H. Macoy, manager): Edwin Barbour and Ethel Hodgson in A. Legal. Document 98-37, with Dora for Thanksgiving matinee, to good business. Loudon McCormick and Maud Miller in 40, 3 4; Milton and Dollie Nobles 8 9.

Crawford's Opera House (L. M. Crawford, manager); Aiden Benedict in Monte Cristo 30th. The performance apparently gave complete satisfaction and compared favorably with previous presentations. Newton Berrs as Joh Armroyd in Lost in London 1st, seored a repetition of his former successes here in the same play. The Hanlons' Voyage en Suisse 5 6 was an improvement on the piece as seen here be fore, and went with screams of laughter from beginning to end. Rosina Vokes 7th.

Whitley Opera House (H. C. Whitley, manager):
Morray and Murphy Nov. 38 in Our Irish Visitors;
small house. Edwin Forbour 4th in A Legal Document. Co, failed to please. Prof. Gentry's Educated
Dogs 5th.

Winfield Grand (T. B. Myers, local manager): Ranch to co. Nov. 26; small busisers; seenery good. Newton Beers' Loat in London 27th; small house; co. indifferent. Murray and Murphy 20th to fair business. Co. good, but they cut the play numerically. Monte Cristo (Benedict's) Drc. 13; C. E. Veraer 17th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Prescott-McLean co. in Merchant of Venice Nov. 30 to very good business. The co. is first-class and gave a fine performance. Murray and Murphy in Our Irish Visitors

Crawford's Opera House (L. M., Crawford, manager).
The Han one in Le Voyage en Suisse pleased large audiences 3 4. Haverley and Cleveland's Monagels 6 h played to a lumned mone and wave a very inferies show. Rosina Vokes 8 h; Charles E. Verner so b; Less in London 14th; Mrs. Scott Stedens 14th.

HERINGTON,
Herington Opera House off H. Griswold, managerly,
A Cold Day en. Nov. 10 to big tusiness. Aiden Benedict in Monte Cristo 6th.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager):
Newton Beers had a good house Nov so. His support is rather weak and the performance did not give sails-faction. Murray and Murphy oth; full house, Charles Erin Verner 14th.

ARKANSAS CITY.

Fifth Avenue Opera House (L. M. Crawford, manager: Prescott. McLean on drew well Nov. 37-38.

Murray and Murphy in Our Irish Vasiors to good bassiers. Thanksgiving matinee. Taylor and Koons' comb.

test I nausagiving maintent of the Highland Hall (J. H. Anderson, manager): S. W. Brady in Little Nugget syth.

HERINGTON.

Herington Opera House (H. H. Griswold, manager): Aiden Benedict's Monte Cristo co. 6 h to the capacity of the house. Audience well pleased.

# KENTUCKY.

LEXINGTON.

New Opera Honse (Scott and Mann, managers):
Little Tycoon gave three succredulentertainments 30-s and drew crowded bruses. The co. is a good one Lloyd Wilson and Thomas Seabrooke deserve special mention.

BOWLING GREEN.

Potter's Opera Hons. (Potter Brothers, managers):
Creston Clarke in Merchant of Venice 3d, to a very large and appreciative audience.giving general satisfaction. Co. excellent.

PORTLAND.

Theatre: John S. M. alton's Dramatic co., and a most excellent one in every respect, played to capacity of the house ad and week, and save Colleen Bawe, Rish Van Winkle, My Best Girl, Monte Cristo and Ten Nights in a Bar-room in a satisfactory manner. Jay Hunt was decidedly clever, and the whole company was above the average, taking into consideration the dime museum prices.

Items: The Swedish Ladies' concert in the Steehridge course was remarkably good, and drew a crowded house.—I. C. Rosch app-ars in Dan Darcy 18th — A Possible Case in booked,

SKOWHEGAN.

SKOWHEGAN.
Coburn Hall (E. C. Heselton, manager): Gor-man's Minstrels are booked 10th, and John S. Moni-ton's Dramatic co. 17th.

### MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Helen Blythe co. in Article 47, 7th, and Catherine Howard 5th to poor business. W. J. Scaulan in Shane-na-Lawn 14th.

### MASSACHUSETTS.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): The American Opers co., Dr. Jekyll and Mr. Hyde, and Fascination, with Miss Cora Tanner sa the star, were last week's attractions. Business was only fairly good. The Bennett and Moniton Opera co. all his week. Helen Barry 17-19. Redmut. 4-Brity co so-ss. Edwin Thorse in 17-19 Blue 24 to. Sol Smith Russell 17th. Keep it Dark co. 38-19. Jim the Pennan 31st son Jan 18t.

The Musee (George II. Batcheller, manager): The Mascotte last week to standing room only each night.

Mascotte last week to standing room only each night.

Items: While herr werk before last Joseph Jefferson leased from the Worcester Excursion Car Co. one of their cars to be used on his tris to the Pacific coast.—Cards are out for the marriage of Manager Fred D. Straffin and Miss R salle Lucier, of the Lucier family. The creemony takes place on Christmas day.—Quite a number of the attractions that have played here thus season have booked dates for next season under the management of Mr. Proctor.

the management of Mr. Proctor.

Academy of Music (William J. Wiley, manager): The Bennett and Musico (William J. Wiley, manager): The Bennett and Musico (William J. Wiley, manager): The grayment of the gray

Music Hall (A. B. White, proprietor): Frank Mayo in The Royal Guard to a large and delighted audience 30th. Held by the Enemy to a large house 5th. The co, throughout is a very strong one, but sepecial mention should be given lack Farrell as the war correspondent, and M:nnie Dupree as Susan McCreery.

tion should be given lack Farrell as the war correspondent, and M:nnie Dupree as Susan McCresty.

WESTFIELD.

The Opera House (P. W. Howe, manager): The Levy Concert co. 31 to a very enthusiastic but small audience. The Castan Concert co. (under local anapices) to a fair house sth. Hawley's U. T. C. drew a good house 7th.

G:m Opera House (M. W. Heffin, manager): Among the Pines to a small house 1st; well pleased audience. Keep it Dark (return engagement) to poor business 5th. Ada Gilman in Bubbling Over to a small house 7th. Everybody pleased.

SOUTH FRAMINGHAM.

Elmwood Opera House (C. E. Sanderson, manager): Frank Mayo, in Nordect, played to a good-sized audience 4th. The acting throughout was the finest seen here this season. The co. played at the Elk's benefit in Lawrence 5th. T. C. Roach in Dan Darcy 6th did not do the business here he deserved. The sudience was appreciative, however, and applanded all the good points.

Music Hall (A. V. Pattridge, proprietor): German's Minstrels had a good-sized house 4th. The Daily Sisters in Muldoon's Last Picais to a large audience 6th. Howard Specialty co. 14th. Hustington Hall (John F. Cosgrove, manager): Dore Davidson in Jehyll and Hyde 8th to good business. James C. Rosch 13th. Item: Jas. Harrington, Jos Gorman and J. McDonald join the Daily Sisters co. at Pittsfield 17th.

ald join the Daly Sisters co. at Pittsfield 17th.

NEW BEDFORD.

Opera House (J. C. Umey, manager): Bennett and Moulton's Opera co. 4th to good business. A large audience gave a hearty we come to Held by the Encary 6th. The cast was as nearly perfect as possible and the scenery good. T. P. and W. a Ministrels gave a dightful entertainment 8th to the capacity of the house. Redmund-Barry 11th.

Librity Hall Theatre (William E. White, manager): We, Us & Co. 10 11.

We, Us & Co. 10 11.

BROCKTON.

City Theatre (W. W. Cross, manager): Cora

Tanner presented Fascination to good-sized and wellpleased audiences 4. Held by the Enemy was finely
presented to a fair sized and appreciative audience 7th.

Redmund-Barry co. in Hermine drew a good house
and gave a fine performance 8th.

Laura Almonsino has signed with J. S. Moulton's co. as leading lady. Edwin Varney, of the Adams and Cook co., has assumed the eatire management of the co. Justin Adams, the present manager, will confine himself to his part in the cast. ATTLEBORU,
Bates' Opera House (J. G. Hutchinson, manager):
Thatcher, Primrose and West's minstrels was a good
and this week and on yth filed the theatre to overflowing, having the honor of the largest house of the
season. From first to last the scenes were grand, and
finer stage actings were never displayed in this house.
Redmund-Barry co. 14th.

Redmand-Barry co. 14th.

MILFORD

Music H II (H. E. Morgan, manager): The Redmund-Barry co. in Hermisie gave one of the most satisfactory entertainments of the season 6th. The Redmund-Barry act drop was a pleasing feature and kept the audience in their seats between acts. Dr. Jekyll and Mr. Hyde by Dore Davidson and Ramie Austen and co. 18th. John C. Roach and co. in Dan Darcy sith.

NEWBURYPORT.

City Ha'll (George H Stevens, agent): The Daly Sisters in Muldoon's Last Picnic to fair business 3d.

Items: The Misror is for sale at S. H. Fowler' book-store.— Bennett and Moulton's Opera co. (B)

CHELSEA.

Academy of Music (James B. Field, manager):
Cora Tanner in Fascination to a large and delighted
audience ist. William Redmand and Mrs. Thomas
Barry appeared 4th in Herminic; or, the Cross of Gold.
A most vacellent performance, to a fair house. Supporing co.fine. Miss Fitz co. 18th; Held by the Enemy sech.

indle in Reuben Glue 14th; Hesen burry soul,
HAVERHILL,
of Music (James F. West, manager); James
in Drifting Apart 3-4 to large houses.
Athenmon co. 6th to a fair house. Day
large houses and excellent co. Julia MarHeids by the Enemy 13th.
NORTHAMP TON.
House (William H. Tond, manager): Yeomen
red to a fair-sized and well-pleased audience
ill and Hyde 6th by Dore Davidson to a light
eep it Dark to a fair-sized audience 8th.

MARLBORO.

The Redmund-Barry co. in Herminie pleased a largudience 3d. Frank Mayo 7th in The Royal Guard wa relcomed by a full house here. Adams and Cool Dramatic co. soth, week; Dore Davidson 19th.

Presentic co. 10th, week; Dore Davidson 19th.
LYNN.
Music Hall (James F. Rock, manager): Lotta in Pawn icket 210 to a large and friendly audience 4d. The loward Star Specialty co. appeared to a good house the Gorman's Mustrels to poor business 6th, and brifting Apart closed the week to moderate-aired conses. Held by the Enemy 19th.
Froctor's Theatre (A. H. Dexter, manager): J. M. Iill's co. in A Possible Case did a decidedly good seak's business. Heles Barry and Romany Rye thus resk.

MICHIGAN.

MICHIGAN.

DETROIT.

White's Grand Opera House (Charles O. White, manager): Nat Goodwin gave four performances during the dirst half of last week to good business. Dixey in Adonis occupied the bouse the latter half of the week playing to crowded houses in face of advanced prices. This week the Redsath Lyccum Concert co., A Postage Stamp and Maggie Mitchell are the attractions. Next week A Dark Secret.

Detroit Opera riouse (C. J. Whitney, manager): The Bostonians wave eight performances last week to fair business. The prices were advanced and it proved to be a mistake, as the Ideals and Caniso co. had sung here this season at regular rates, and people were lotted to give up the extra half-dollar. This week Robson and Crane in The Henrietta to advanced price). A big business is assured.

ainess is assured.

Whitney's Opera House (C. E. Blanchett, manager):
telt's Bad Boy filled the theatre last week to the satisction of its patrons. This week Corinne in Monte

Cristo, Jr.

Academy of Music (J. W. Slocum, manager): Kendall's Kids had only fair house the 4th. The play has been rewritten and is much improved. Held by the Enemy the 5th did good business. The play was one of the finest ever produced here. Campanial Concert co. 15.h; T. J. Farron sed.

Opera House (F. H. Chase, manager); The Black Yilag 7-2 did good business at popular prices. Performance good. Simon's Comedy co. 6-8; business fair. Next week, U. T. C. will be given by Simon's Comedy co.

Geand Opera House (A. J. Sawyer, manager); A Cold Day og, gave a good (A. J. Sawyer, manager); A Cold Day og, gave a good entertainment to small house 5th. Charles a Gardner in Fatherland 7th; good house. A Postage Stand

Postage Stano 13th.

VPSILANTI.

Opera House (5 Draper, manager): Peck's Bad Boy
e.). (Westers): good house 1st. Charles A. Gardner
eth; largest house of gason; andiesce well pleased. A
Postage Stamp co. 14th.
BATT's CREEK.
Hambin's Opera House' W. Slocum, manager):
Held by the Enemy 41 to very falt and well-pleased
audience. Rhea 5th to a large and fashionable stance.
Storm Bester 4th to a small house.

GRAND RAPIDS.

Storm Seates 9th to a large and fashionable resident.

GRAND RAPIDS.

Fowers' Opera House (C. H. Garwood, manager);

Mrs Allee J. Shaw, the whisting prima donna, with good support, locluding Sig. 'agliapetra, appeared before a fair-six d audience 4th. Rhea in Much Ado and Adrienne comfortably filled the house v-8. The co. suspecting her is good. Maggie Mitchell 10th; Duff's Opera co. 13-13; Nellie McHenry 14-15

Redmond's (C. H. Garwood, manager): Edwin F. Mayo in Silver Age and Davy Grockett has kept Treasurer Stowe busy dealing out the pasteboards all week. Mr. Mayo is fairly supported. Peck's Bad Boy 130th, week.

Item: CERISTMAS MIRKORS all gone and newsdealers verying for more. The number is voted the best yet.

HAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Held by the Enemy 4th. It was a very strong play and great was the enthusiasm. The co. was a picked one. Headerson, Mcfride and Love's Misstrels yth to small house. Cold Day co. 10th; Duff Opera co. 11th; Rhea 13th. Scats for Duff Opera co. opened this A. M. and the sales are large.

OWOSSO.

Opened this A. M. and the sales are large.

OWOSSO.

Sal'sbury's Opera House (F. Ed Kohler, manager):
Hattle Auderson in Muggs' Landing Nov. 30 to light
Susiness. Henderson's Colored Minstrels to well-filled
House 4th. They gave a first class performance. The
Star Theatre co. opened 6th for a week in a repertoire
of popular plays. The array of empty seats was appalling. A Cold Day co. 13th.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): A Pair of Kids 1st; an enjoyab'e entertainment
to a good house. Held by the Enemy 5 to large and
highly pleased audiences. Henderson's Colored Minstrels 2th; Duff's Opera co. 10th; A Cold Day 11th;
Roea 15th; Rufing Passion 15th.

MANISTEE.

Opera House (John Hellesvig, manager): Van Scoter's

fair.

JACKSON.

Hibbard Opera House (Fied, Felton, manager).

Florence Hamilton co. to light houses Nov. s. r.t.

Rhea in Much Ado About Nothing to a fair house 4th.

Held by the Enemy 7th; Ruling Passion 10th. Opera House (K. R. Smith, manager): Muggs' Landing 3d; small house. Little Nugget 6th.

## MINNESOTA.

ST.PAUL.

Grand Opera House (L. N. Scott, manager): Robert Downing 3d week, presented Spartacus, Virginius, Julius Cawar and Ingomar, drawing good houses and appreciative audiences. Mr. Downing evidences moticeable improvement in his art, impersonating his soles with great force and power, yet with delicate shading in the emotional parts. He was called before the curtain at the end of each act, and is rapidly coming to the front as a leading and popular tragedian of marked ability. His support is excellent. Eugenia Blair and Helen Tracy admirably sustained their roles. Charles Hermann and Harry Meredith were commendably good. Sol 5mith Russell 10 is.

People's Theatre (L. W. Walker, manager): On the 3d an event of great interest to the amusement public of St. Paul was the production of a new modern comedy in four acts entitled Our Foreign Correspondent, written by Will O. Bates, an able journalist and formerly dramatic critic on the Pienser Press. The theatre was filled by a brilliant and appreciative audience, who testified their approval of the play and its very able performance by the excellent co. in enthusiastic and demonstrative applause. The dialogue 4throughout is bright and enj yavable. Lisette Le Baron as Hypatia Tarbox, Our Foreign Correspondent, was the central figures and exceedingly well did she play the part. Loduski Young admirably played a difficult role. Each part was finely sustained by members of the co. The play was finely sustained by members of the co. The play was finely sustained by members of the co. The play was finely sustained by played a difficult role. Each part was finely sustained by members of the co. The play was finely sustained by members of the co. The play was finely sustained by members of the co. The play was finely sustained by members of the co. The play was finely sustained by members of the co. The play was finely sustained by a finely finely finely for the curtain. He made a neat speech in response. Stage Manager Barton Hill was also called out and responded with an

Opera House (C. F. Macdonal

MISSISSIPPI.

VICKSBURG.
Opera House (Plazzo and
Lillian Lewis to fair business Nos
3-4 to crowded houses. A retu
requested, A Night Off 6th.

Opera House (J. Alexander, manage to a fair house 5th. Next, Jane Cool

MISSOURI.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager):
Andrews' Michael Strogoff comb. came to a fair-sized
house yd, giving an excellent performance. Charles
Erin Verner in Shamus O'Brien sad.

Erin Verner in Shamus O'Brien sad.

KANSAS CITY

Contes: Louis James and Marie Wainwright in repertoire all last week. Virginius and School for Scandal were the most populer plays presented. Mr. James has ne accellent supporting co., and a smooth performance is the result.

Warder Grand: Minnie Maddern, with her clever acting of pathetic womanly roles, has been drawing very good houses all the week in Caprice and In Spite of All. Miss Maddern has many warm admirers in Kansas City. The supporting co, is good.

Gillis: Inne Kirally's Mazelm has been drawing good houses all week.

Niath Street Theatre: S. R. O. alms sinkly.

Ninth Street Theatre: S. R. O. sign nightly all week Newton Beers in Lost in London was the attraction.

NEBRASKA.

NEBRASKA.

Boyd's Opera House (Thos. F. Boyd, manager): Rosina Vokes Nov. 29, to large business. Sol Smith Russell la A Poor Relation drew well 4; enthusiastic applause. Jos. Grismer and Phoebe Davies opened a three nights' engagement 6th. to a large audience. General satisfaction, Minnie Maddern 13th; Beach and Bowers' Minattels 14-15; Lost in Loadon 17th. Grand Opera House (Crawford and McReynolds managers): Charles Erin Verser continued to fair business to the close of his engagement 1st. Haverly's Miniess to the close of his engagement 1st. Haverly's Miniess 13-14; Little Nugget 1s-18.

Items: Minnie Maddern has hindly consented to give a special matinee 13th, for the benefit of the Omaha Press Club.—The engagement of Sol Smith Russell last week was more profitable than that of any previous year in Omaha.

FREMONT.

Turner Hall (George F. Looschen, manager): Ranch
ro. 6th, to good house: gave satisfaction
Item: It is announced that Minnie Maddern will
open the Love Opera House 14th.

open the Love Opera House 14th.

PLATISMOUTH.

Waterman Opera House (J. P. Young, manager):
Charles Erin Verner in Shamus O'Brien to good business 4th; general satisfaction. Charles Maubury and Neille Boyd in His Natural Life 6th, to a snall house.
Lost in Loadon 15th.

NEBRASKA CITY,
Opera House (W. B. Sloan, manager): The Edwin Stuart Theatre co. opened a week's engagement Nov. 30 to poor business. Halliday's Minstrels 15th.

Funkes' Opera House (Crawford and McReynolds, managers): Mrs. Scott-Siddons gave dramatic readings to a light house 1st. Rosina Vokes to good business 3d. Ranch 10 caught the gallery 4th. Sol Smith Russell in A Poor Relation 6th.
People's Theatre (R. S. Browne, manager): Louie Lord opened 5th to fair business for a four nights' engagement.

BEATRICE. Raisch so to a large and well satisfied audience 4th.
Milton and Dollie Nobles 6th in Love and Law, which
was presented in their own inimitable style. Charles
Erin Verner 7th in Shamus O'Bries proved to be all that
is claimed of him. John Dillon in A Sky Scraper 10th.
Item: Our new Opera House has been leased to H. B.
Creman. of Philadelphia, Pa.
HASTINGS.

HASTINGS.

Kerr Opera House (Asse. Taggert, manager): Cleveland-Haverly Minstrels to a fair house gith. Chas. E.

Verner in Shamus O'Brien 6th to a light house.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Bennett-Moulton Opera co. week of 3t to good business. Next week, Keep it Dark and James Connor Roach in Dan Darey.

NASHUA.

Theatre (A. H. Davis, manager): Bristol's trained horses delighted four harge audiences 6.8. Keep it Dark 11th; McNish's Minstrels 17th.

Ocera House (J. D. P. Wingate, manager): A CONCORD.

White's Opera House (B. C. White, manager):
Prof. Bristol's Equine Paradox was here 3-5, and played
to the largest house of the season.

MANCHESTER.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): A good-wistd audience greeted Gormans' Minstris 7th and saw a good performance, in which several novel and amusing features were introduced, notably the new first-part entitled Scenes at a Seaside Hotel and the monologue act of Arthur C. Rigby.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager);
Robert Mantell, supported by a fine co., rendered Monars and to a fair house. The autience appreciated the merits of the drama, star and co. The Musin Concert co. gave an excellent programme 4th to a large audience. Palmer's Jim the Penman was presented by the original co. 5th. The play was well put on and highly enjoyed by a fair house. Charles T. Ellis in Casperthe Yodler drew good houses 7-8. The comedy is an excelent one and was finely mounted. Jos. Polk 13th. A Tin Soldier 13th; Kimball Comedy co. 17-10; Slavin and Johnson's Minstrels 13tt.

and Johnson's Minstrels stat.

HOBOKEN.

At Jacoba' a good business was done latter part of last week. Theodors, with Phosa McAllister in the title role, being the attraction. The play was finely given. This week Mrs. McKee Rankin in The Golden Giant Mine opened to good business.

At Cronheim's a light variety co. did a light business last week. This week the California Minstrels opened to fair house. Next week Harry Rich's co., with Lillian Hunt as the star, will presen's Western drams.

Hunt as the star, will presen a Western drama.

PATERSON.

At Jacoba' Opera House, I. C. Stewart's Two Johns and My Partner co, divided the week to good business. Henrietts Berleur in Romance of an Actress, 17-10; Kimball Merrymakers, 20 22.

Grand Opera House (Fred. A. Thomas, manager): Fair business last week, with Rose Hill's English Opera co. This week. Irwin Bros.' Big Specialty co. Next week, Early Birds Barlesque co.

Apollo Hall Theatre (A. Van Sann, proprietor and manager): The Kossuth Gyppy Concert co. this week.

NEWARK.

manager; The Kossuth Gypsy Concert co. this week.

Miner's Newark Theatre: Jim the Penman, one of
the most popular plays on the stage, was presented on
last Monday evening, and was a great success. During Christmas week Paul Kauvar will be presented
under the personal supervision of Steele Mackaye, the
author. Carrie Turner and Joseph Haworth, both
great favorites here, are to be in the cast.

H. R. Jacob's Graud Opera House: The Two Johns
opened on last Monday evening to a good house. The
cast is a very good one, and all are well up in their
parts.

parts.

Waldman's Opera House: London Specialty co. is playing to good business.

## NEW YORK.

MRW YORK.

ALBANY

McNish, Ramza and Arno's Minstrels at the Leland on last Wednesday drew one of the largest and ences of the season, the standing room sign being displayed at the box-cffice shortly af er 8 o'clock. The programme provided gave excellent satisfaction. For the balance of the week Fashions held the stage, playing to moderatesized audiences. Haulens' Fantasma opened on Monday night to a large audlence. Next week, The Paymaster and Harbor Lights.

Fannie Louise Buckingham in Mazeppa was a good

ROCHESTER.

ROCHESTER.

coum Theatre (John R. Pierce, manager): A Trip
frien 3 5 pleased large audiences. He, She, Hus
der to small audiences 6 8. Hat C. Goodwin 13-15
and Opera House (P. H. Lehnen, manager) d Her to small sudiences 6 8. Nat C. Goodwin 13-15.
Grand Opera House (P. H. Lehnen, manager):
arganet Ma'ber delighted large houses 2 appearing
Romeo and Julust, Lesh, and Macbeth. Mers. Langtry
as greeted with fine sudiences 7-8. As in a Looking
lass, and Pygmalion and Galatea were presented.
he star showed to fine advantage in the inter play.
hason and Slavin's Miostreis 13th.
Academy of Music (Jacobs and Proctor, managers):
he Kindergarden did large bouleass last week. This
rek, Edwin Arden in Barred Ont; My Partner next.
Caslao (W. J. Burke, manager: Business medium last
sek. This week, Ollie Redpath.

week. Edwin Arden in Barred Out; My Partner next.
Casino (W. J. Burbe, managers): Business medium last
week. This week, Ollie Redpath.

Academy of Music (Meech Brothers, managers): He,
Sae, Him and Her did a moderate business 3 5. Not.
C. Goodwin, who followed, had large audiences.
Johnson and Slavin's Minstrels and/Margaret Mather
three nights each this week.
Court Street Theatre (H. R. Jacobs, manager):
Businers with the Kimball Merrimshers was not as
alarge as is uvently the case. From Capers they changed
the bill to Mam'selle the latter part of the week with
more success. Shadows of a Great City opened soth.
Corinne Lyceum (Jacobs and Kimball, managers):
The Australian Novelty co.'s business was very good
diring last week. The co. throughout is an excellent
or. Kellar opensigh,
...tems: The Elks benefit at the Academy of Music
a Thursday afternoon, the work of T. J. Farros and
assistance of all the cos. in the city, realized about \$700
to the local lodge.—Jos Freebury, who has guarded
the untrance to the Lycum for several seasous, left on
Monday to go ahead of Haverly's Minstrels. R. G.
Knowles, of the Merriemshers, also severs his connection with that co. to go with the same minstrels.—The
new Star Theatre, recently I-saed by Dan'l Shelby,
will be opened on Christmas Eve by A. M. Palmer's co.
in Partners, Following this will come The Crystal Silpper for a week. Wm. Henry Rice has been engaged as
inanager of the new theatre, and is now here pushing
on the work and looking after attractions, etc. The
orchestra will be under the leadership of Louis
Plogeted, one of the best leaders in the city. The seating capacity of this house will be nearly 1,600, of which
so are on the ground floor. The Andrews patent chair
will be found very comfortable here. Even the upper
gallery is furnished with chairs. The boxes, eight on
each side, give a good view of the stage, as in fact does
every seat in the house. The prevailing cclor is the
upholstery is old gold. The stage is a splendid one,
yow sixty feet the curtain

OSWEGU.

Academy of Music (Wallace H. Frisbie, manager)

A large audience was more than well satisfied with
Hyde's Variety co. 5th. Mrs. Langtry 1sth; Ivy Leal
14th.

igth.

BATAVIA.

Opera House (Ferrin and Haitz, managers): Mrs.

Langtry 4th, to fair business.

Langtry 4th, to fair business.

KLMIRA.

Opera House (W. E. Bardwell, manager): Hyde's
Specialty eo, pleased a small audience 3d. Mrs. Langtry in As in a Looking-Giass 4th to large receips.
Margaret Mather 10th; R. B. Mantell 18th and Nancy
and Co. 18th.
Madison Avenue Theatre (G. W. Smith, manager):
Ethel Tucker pleased fair audiences last week. Ollet's
Specialty co. 18th; In His Power 19th.

BINGHAMTON

Specialty co. 15th; in His Power 15th.

BINGHAMTON.

Opera House (I. P. E. Clark, manager): Rinehart and Delhauer in Puddle's Pond to light business ad The co. disbanded in Susquehanns, Pa., 4th. Hyde and Behman's Specialty co. had a good house 7th and gave great satisfaction. Margaret Mather in The Honeymoon 8th to a large and fashionable audience.

MATTEAWAN.
Dibble Opera House (W. S. Dibble, proprietor)
Francesca Redding piaved to \$1,264 last week. Thi
breaks all records at popular prices in this tows. H
J. Smith, leading, has greatly improved since last sea

OLEAN.

ODERAN.

OLEAN.

OLEAN.

OLEAN.

OLEAN.

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OLEAN.

OLEAN.

Opera House (Wagner and Reis, managers): J. C.

Lewis presented Si Piunkard to a small and displeased audience 5th.

audience 5th.

HORNELLSVILLE.
Shattuck Opera House (Wayner and Rela, managers):
Maude Banks was advertised for the 10th but cancelled.
Arthur Rehan's Nansy and Co. 17th.

Wilgus Opera House (H. L. Wilgus, manager).
Ida Van Cortland last week to full houses Dan Sully's
Corner Greery syth.

CORTLAND.
Cortland Opera House (Robins and Vail, managers)
The Tigress 5th; full house and good satisfaction
Margaret Mather 7th to large business, Monte Cristo
15th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager):
Gus Williams appeared 4th in Keppler's Fortunes to
good business. Kellar, the prestidigitateur, came 5th to
fair house. Ueneral astisfaction. The New American
Opera co. in Faust 7th to fair attendance. Ivy Leaf
11th; Fashions 15th.

ROME.

ROME.

Sink's Opera House (E. J. Matson, manager): The co. that was to play Washington Life 6th failed to materialize. That Bad Boy co, booked for the 8th cancelled date. Nat Goodwin 11th.

celleo date. Nat Goodwin 11th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager)Fashions pleased good-sized audiences 3-5 Margaret
Mather attracted largely 6th,38 did Kellar 7-8. Langtry
10-12; Nat Goodwin 12th; Apollo Club (10cal) 13th;
Johnson and Slavin's Minstrels 14th.

Alhambra Theatre (Jacobs and Proctor, managers):
The Ragpicker's Daughter drew lightly 3-5. Edwin
Arden in Barred Out 6 8 to big business. The Dark
Side of a Great City 10 12; My Partner 13-14.

Daniels' Opera House (E. J. Matson, manager): Ida May's Gaiety co. 7th to a fair house, Harbor Lights 15th; Kellar 21st.

UTICA. UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Edwin Arden 3 s in Barred Out and The Eagle's Nest to good business; he deserved [uli houses, The Dark Side of a Great City 6 8 to 1 ght business, C. W. Couldock in Hagel Kirke 17-20; Reuben Glue 21-23.

JAMESTOWN.
Allen's Opera House (A. E. Allen, manager): Ullie
Akerstrom 3-8 to crowded houses.

ONEIDA.

Munroe Opera House (M. Cavana, manager): Washington Life advertised for 4th cancelled.

Devereux Opera House (M. Cavana, manager): Rinehart and Delnauer co. 13th. LOCKPORT.
Hodge Opera House (J. R. Heints, manager): Duff
Opera co. in A Trip to Africa to S. R. O. 6th.

Academy of Music (E. I. Matson, manager): Hyde's Specialty co. drew only a fair sized audience 6th. The co. is one of the best. The Musin Concert co. delighted a small audience 8th. He, She, Him and Her 1sth; James O'Neill 14th.

Academy of Music (A. Stanley Wood, manager):
A. M. Palmer's Jim the Penman to a large and delighted audience 3d. The New American Opera co, presented The Bohemian Girl to a well-pleased audience 7th; James O'Neill 10th.

yth; James O'Neill 10th.

Rand's Opera House (E. Smith Strait, manager): Gus Williams appeared in Keppler's Fortunes to a small house 3d. The New American Opera co. gave a fair performance of Faust 4th. McNish's Minstrels closed the week. The Howard Atheraxim Specialty co. 10sis; He, the, Sim and Her 13-15.

Griswold Opera House (Jacobs and Proctor, managers): The Wages of Sin was presented by a very strong co. last week to fair business. This week The Kindergarden. Next week Passion's Slave.

PENN VAN.

PENNYAN.

Opera House (George K. Cornwell, manager): A
Night in Jersey 6 7 to light business. Co. good. G. M.
Wood in Jesull and Hyde gave a fine performance to

WATERTOWN.
City Opera House (E. M. Gates, manager): Kellar to large business 6:h. Ivy Leaf 14:h; Mrs. Langtry 15th

## NORTH CAROLINA.

DURHAM.

Stokes Opera House (J. T. Mallory, manager):
Athinson's Peck's Bad Boy to poor business 5th, Hanilton's New York Opera co. gave a good entertainment to a fair house 6th.

WILMINGTON.
Opera House (E. J. Pennypacker, manager): Ned

OHIO

business was light,
J. alousy,
The Casino opens Monday, under the mar
McGroine and Worlen, with a strong special
The National Comedy Four co. holds for
laub's this week.

aub's this week.

URBANA,

Opera House (P. R. Bennett, Jr., manager)
Arabian Nights drew a splendid house 5th. Kate Casleton 10th; Rice and Shepard's Minstrels 13th.

Item: J. C. Kinney, late of the Running Wild cojoined the Arabian Nights here as musical director.

Grand Opera House (H. Dickson, proprietor and manager): A Postage Stamp co. to a good-sized and well-pleased audience 4th. Very good co. Carner Comedy co. 18-14.

business 3d. Gilmore's Band 5th; Kate Castleton 8th.

DAYTON.

The Grand (Reist and Dickson, managers): A large audience w-lcomed P. S. Gilmore's Band 3d. Nearly every number was repeated, and of the soloists nothing but praise can be said. Charming Jarbeau drew lumness audiences y-8 and matinee, and left the same favorable impression as heretofore.

Items: Manager Larry H. Reist favored the entire Jarbeau co. with a tally-ho ride through the cirty to the Soldiers' Home.—Manager Larry H. Reist, who holds a ten years' lease on Gebhart's Opera House this city, informs me that he will reopen this theatre again, but prior to doing so will expend between ten and twenty thousand dollars on improvements. Gebhart's Opera House was opened by Emma Abbott March 18, 1877, and is comparatively new.

GALION.

GALIUN.

City Opera House (Brokaw and Spalding, managers)

Postage Stamp co, to crowded house 1st; gave good satusfaction. The members are all artists. Muggs'

Landing 8th.

ASHTABULA.
Smith's Opera House (L. W. Smith and Son, managers): Helen Goodall, with National Theatre co., week of Nov. s6, to very light business. Si Plunhard 10, Hearts of Oak 1sth.

of Nov. so, to very light business. Si Planhard 10, Hearts of Oak 18th.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager); A Postage Stamp delighted a crowded house 7th.

Item: Six members of the Postage Stamp co. were initiated into the Elis in the afteraoos, and a bauquet was tendered them after the evening's entertainment.

Music Hall (Harzfeld and Morner, managers); Gilmores Band to fair house 3d. Jarbeau in Starlight 9th.

Stavens' Fashion Theatre (Milt Stevens, proprietor); Fair houses all week.

Item: Hamilton Lodge, B. P. O. E. No. 91, gave their first social session in their new hall Nov. 27. A number of Cincianati boys were present.

PORTSMOUTH.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager):
Florine Arnold 5-6, to small business. Nellie Free in
Silver Spur 7-8, to excellent business.

LEETONIA.
Foraey's Opera House (M. T. Foraey, manager):
Foston Stars Nov. s8 gave a very pleasing entertainment to a good house. Harry Lindley co. in repertoire
3-5, to fair business.

3-5, to fair business.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager):
Corinne in Monte Cristo. Jr., the past week to fair
houses. A fine performance by an excellent co.
People's; Madame and Augustin Neuville in the Boy
Tramp and Maniac Mother to the usual big houses.
Item: Miss Mayme Smith, of the Campanin troupe,
was compelled to leave the co. at Albany on account of
sickness. She is now at home in this city.

CIRCLEVILLE.

New Opera House (Chas. H. Kel'stadt, manager's Band to a crowded house 4th. Charles A Gardner soth.

Gardner soth.

UPPER SANDUSKY.
Opera House (John W. Lime, manager): Lyons'
Comedy co., week, 3d, in repertoire, to light business.
The Little Nugget co. 1sth.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager):
Gilmore Band turned geople away 6th; everybody pleased. Lizzie Evans 13th.
Item; Field's Minstrels, booked for 1sth, did not appear.

Schaefer's Opera House (Louis Schaefer, manager):
Muggs' Landing, under the management of W. H.
Bishop, drew a large house in spite of a wet night and
minor outside attractions 7th. Ada Roshell and J. W.
Grath in leading roles entertained the audience very
satisfactorily with their specialities. Charles McCarthy in One of the Bravest entertained a fair sized
audience 8th.

Andes Opera House (W. P. Howell, manager)
The Rileys becans week's engagement 3d to a packed
house Struck Gas \*5tb; Al. G. Field's Minstrels sist

Elvsian Opers House (T. C. Cochran, manager); Kate Porssell in Queen of the Plains to a good house 6th. Co. add play gave good satisfaction.

LANCASTER.
Chestnut Street Opera House (Frank Matt, manage); Kate Castleto 3 8:h in A Paper Doll filled the Opera House.

STEUBENVILLE.
City Opera House (Koseman Gardner, manager):
Kate Castleton and an excellent co. 7th in A Paper
Doll to good house. Ten Nights in a Bar room came
8th to fair house. Fair co.

AKRON.

Academy of Music (W. G. Robinson, manager);

Mrs. James Brown Po ter made her first appearance in this city 1st before a packed house. Many were disappointed in her beauty and acting.

ALLIANCE.

People's Theatre (G. &, Sourbeck, manrger): The Ideal Theatre co, which was lately organized here, opened by playing a week's engagement in a repertoire of plays to good business.

Opera House (C. A. Goddard, manager): Muggs' Landing 4th gave a good entertainment to a pleased audience.

PENNSYLVANIA.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager);
Hanlons' Fantasma played to the largest business in the
history of the Opera House 3 4, the receipts being between \$1.00 und\$1,500 for the two performances. Robert
Mantell in Monbars to a large and appreciative audience 6th. Kittie Rhoades 10th, for a week, in Pygmalion and Galatea.

ion and Galatea.

ALTOONA.

Mountain City Theatre I(W. L. Plack, manager):
Oliver Byron in The Upper Hand 4th. with an excelleat co. Large house and everybody pleased. Hardie
and Von Leer in On the Frontier 5th, giving entire satinfaction to a large audience.

Eleventh Avenue Opera House (E. D. Griswold,
manager): Rufus Scott 3d, in Throw Upon the
World, drew a fair-sized house, but did not give satisfaction. The Valda Grand Concert co. 6th, to a small
but highly appreciated audience. J. D. Griffin 8th to
a packed and delighted house.

UNIONTOWM.

Grand Opera House (G. W. Hamersly, manager):
Agnes Cody co. in repertoire ro large house, giving general satisfaction. Skipped 9th.

YORK.

Opera House (B.C.Pentz.manager): Twelve Temptations to a top-heavy house 5th. Advanced prices, and a very generally disappointed audience. This week Bartholomew's Equine Paradox.

HARRISBURG.

Opera House (Markley and Till, managers): Bartholomew's Equine Paradox week, 3d, proved very interesting to young and old, the house being filled at each entertainment. Receipts for the week exceeds \$2,500

NORTH EAST.

Short's Opera House (T. W. McCreary, manager):
Bait co., leased a fair house 3d. Boston Novelty co. to
good business 8th.

good business 8th.

BEAVER FALLS.

Sixth Avenue Theatre (Cashbaugh and Bell, lessees and mansgers): Valda Concert co. gave entire satisfaction to a large and appreciative audience 4th. Maude Bruks in logomar scored another success here 5th. Miss Banks is a general favorite here and her refued and winning mann rs and excellent acting will always ensure her large house; here.

ERIE.

Park Opera House (Wagner and Reis, managers): Hyde's Soccialty co. to good business 3th. Margaret Mather 1sth.

LANCANTER.

Joseph J. Sullivan, supported by a good co.

of The Bisch Thors to good testers p-1. Ar and to Bisch Thors to good testers p-2. Ar and so, personated Heavy and Co. every accepted od house 6th. Capt. Jack Conwload to Youda, il frontors.

Academy of Music (H. R. Jacobs, manager); The welve Temptations drew a crowded house and gave a select secret 18, to a large house. Two Johns drew fair mass 6 8, Glimore's Band 18th. Two Johns drew fair mass 6 8, Glimore's Band 18th. Grand Opera House (George M. Miller, manager); 187 and Stephens in Without a Home and The Old aben Bucket to large and enthusiastic audiences, week

MILLIAMSPORT.

Academy of Music (William G. Elliet, per Oliver Byron in The Inside Track 5th was are a fair-vised and delighted andience. Mrs. L. As in A Looking Glass 6th, to the largest r many seasons. Her wardrobe is superb. Twelve Temptations 7th to a large and very tic an 'iesce. Robert Mantell 5th, in Moobars sixed and pleased audience. Excellent on Broa.' Minstrels suth; Gilmore's Band 15th; 7th.

Opera House (Hemnstessi and Honeywell, Maude Banks 3d in Ingemar drewscood hou ing former reputation. A co. calling the Boston Comedy co. 5th, to light house; we ever seen here. Siberia packed the house Aberstrom 10th, week.

Opera House (Weaver and Jordan, Oliver Byron in the Upper Hand to a large as able audience 5th. The performance was Hardie and You Leer in On the Frontier to 8 6th. N. S. Wood in The Waifs of New 1 Skipped 18th; The Johnstown Opera co. Pinafore 15th.

SCRANTON.

Academy of Music (C. H Lindsay, mar
Oliver Byron in The Inside Track to fair busines
Robert Mantell in Monbars yth to large busines
ing best of satisfaction. The Twelve Temptatio
to a packed house. The scenery is excellent.

Lyon's Opera House (W. C. Lyon, proprietor Louise Arnot opened 3d for a week in repertoire, to rowded house.

Crowded house.

Charles T. Ellis as Casper the Yodler to a good-sized and well-satisfied house 6th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager);
Owing to the disagreeable weather last week both artestications at the Academy were not as well attended as they should have been. Siberia had only fair house 5th; co. very good; the play was handssmely staged. Maude Banka 6-8, presenting logomar, Lady of Lyons and Love's Rev age to medium-sized andiences. Miss Banks gives promise as an act-cas of wore than ordinary ability. A Grass Widow 14th; Starlight 21st.

ability. A Grass Widow 14th; Starlight 21st.

SHENANDOAH.

Theatte (P. J. Ferguson, manager): Australian Specialty co. to a fair-sized house 4th. Howarth's Dublis Dan co. 7th. P. J. O'Neil (Larry McCann, one of the cousins) is from our town and a very popular and ambitious voung man. Our people turned out en masse, filling the theatre to its capacity, and gave Mr. O'Neil a very liberal reception. Capt. Jack Crawford in Fonda 15th; Kittie Rhoades 17th.

very liberal reception. Capt. Jack Crawford in Fondarsth; Kittie Rhoades 17th.

TiTUSVILLE.

Opera House (C. F. Lake, proprietor): Muggs' Landing to small audience 30th; poor entertainment. Siberia 5th; a great hit. Boston Stars 4th; crowded houses, best of satisfaction. Rice and Shepard's Minstrels 8th, to a good-sized and highly-pleased audience.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Count Magri and wife (Mrs. Gen. Tom Thumb) a dist brother, Baron Magri, in connection with Professor Huriburt's troupe of horses and dogs, gave two entertaining performances 6th, to good business: His Own Enemy was rendered by home talent 7 8, to packed houses. Star Comedy Repertoire co. opened 10th for the week, beginning with Polly and I.

Fountain Hill Opera House (E. L. Newhard, manager): Boston Symphony Orchestral Club 4th, to fair business. Hallow's Fantasma 5-6, to crowded houses.

Music Hall (W. D. Evans, manager): I Sullivan in Black Thora pleased a fair house 8th. Arthur Rehan's co. in Nancy and Co. for the benefit of the Bicycle Club 11th.

WILKESBARRE.

Music Hall (M. H. Burgander, manager): Robert

Bicycle Club 11th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Robert
Mantell in Monbars 5th, to bree and well obcased and/once. Handons' Fantavina 7 8; good houses both nights.

ALLENTOWN.

Music Hall (A. S. Grim, manager): The Boston Symphony Orchestral Club drew a very appreciative audience 4d. Robert Mantell in Monbars 4th, to a fair-sized house. Byron's Inside Track gave general satisfaction to a good sized audience 7th. The New American Opera co. presented Martha to a well filled house 8th. Mixed Pickles 15th; Equine Paradox 17th, week.

ASHLAND.

ASHLAND.

Jack Crawford in Fonda appeared 3d, to a good house Jack Crawford in Fonds appeared 3d, to a good house.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Charles T.

Ellis as Casper the Yodler to big business 5th. Stetaon's U.T. C. played to a packed house afternoon and evening 8. Lillian Kennedy in repertoire week of 10th

NEWCASTLE.

Pirk ()pera House (E. M. Richardson, manager);
Ri.e and Shepard's Minstrels delighted a good house (7th.)

RHODE ISLAND.

PROVIDENCE.

Providence Opera Huuse (Robert Morrow, manager);
Thatcher, Primrose and Weat's Minstrela the first part
of the week drew full houses and gave splendid entertainment. Thursday evening and balance of the week
Litta and a good supporting co. presented Pawn
Foket No. 20 and Musette. This week, for the first
half, Cora Tanner in Fascination. Balance of week
Dore Davidson's Jekyll and Hyde. Julia Marlowe

Dore David.

Gaiety Opera House (Keith and Jacobs, managers);
Last week We, Us & Co. filled the house nightly, and
at the matinee on Saturday many were turned away.
This week The Ragpicker's Daughter, The Soap
Bubble co. next week.

Dubble co. next week.

NEWPORT.

Opera House (H. Bull, Jr., manager), William Ludwis, a Concert co. sang some old Irish airs to a small audience Nov 27. Fair entertainment. Passion's Slave to good business 1st. Held by the Enemy to a large audience 3d. Lotts in Musette to satisfactory results 5th. Sidney Woollett gave readings, including "The Courtship of Miles Standish," to a large and appreciative audience 6th. Redmund-Barry co, in Herministoth, T., P. and W.'s Minstrels 1sth; Cora Tanner 13th.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Miaco's rumpty Dumpty 7 8 and matine to fair attendance. On the opening night the curtain was not rung up until nine o'clock, the co, having missed the train and come on a special. Next week, Ffit Ellsler. Grand Opera House (I. F. O'Neill, manager): Thomas' San Francisco Minstrely, 68, opered to a large house. This to, is one of the best we have had this season. Professor Burke 10-12; Cora Van Tassell 13-15.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager); Effic Elisier and co. opened to a good-sized audience 31 in Egyot. Donnelly and Girard in Natural Gas played to good house.

Grand Opera Howse (L. Friescon, owner): Creston Clerke in Hamletton a very large house 4th. The audience was never as well pleased with a performance before in this city. Staub's Theatre (Fritz Staub, proprieter): L'zzie Evans in The Buckeve 4th. Good business and good performance. Two Old Cronies 7-8 and matines to very good houses. Spleadid entertainment. Kate Claston 10:b; J. K. Emmet 14th; John A. Stevens

17-18.

Olympic Theater (George Clark, manager): Charles Guinness 7-10 in Fun in a Corner, Peck's Rad Roy and Josh Whiteomb, to very fair house. This house will continue through this season under the present ma. age-

B jon Theatre (A. L. Gardner, manager): This house

The Vendome (J. O. Milsom, manager): Natural Gas enlivened everybody 3-5. Creston Clarke was seen here for the first time 6-R. He presented Hamlet, Fool's Revenge, Romeo and Julet, and The Bells business libt. For so viving a tragedian Mr. Clarke is acknowl the ; by all who have seen him to be far

Chart Chair and Mights so-vs; Thomas W.

Lesse 19-15; J. K. Emmet 17-19.

The Gened (L. C. Halle and Co., managers): The Two Qid Cronies sested the capacity of the Grand 3-5.

Nevada Hod was bonded for the three less nights of the week, but failed to put in an appearance.

Hew Opera House (Faul R. Albert, manager), Januarchita ending and delighted endiesces. Two Old Cronies to standing room only 6th. The performance was the most pleasing room only 6th. The performance was the most pleasing of its kind that we have had thus season. Creston Clarke sorh; Kate Classon 11-12; Arsbian Nights 15th; Lewis Morrison 14th; J. K. Emmet 15th.

Field's Minatrels 6-8 displayed S. R. O. sign and gave nativaction. Charles A. Loder 17-19.

PARKERSHUKG.

Academy of Music (M. C. Van Winkle, manager): Her Husband was presented by Florine Arnold to a small house 4th. Stetson's U. T. C. 6th to a fair house, and the season. Creation of the kind that we have had thus season. Creation Clarke sorh; Kate Classon 11-12; Arsbian Nights 15th; Lewis Morrison 14th; J. K. Emmet 15th.

### TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, manesers): The Webster-Brady co. in Sibe Nov. of ap had
beavy business. The co. in general is good. Alone in
Laudon, hasly mounted and interpreted by a co. of
ability, did moderately well 3-2. Next, Si Perkins.
Harmony Hall (J. H. Hawiey, manager): The session
at his new place of amasement was inaugerated Dec.
3 by J. D. Clitton's Rasch King co. Little if any
merit was displayed by the co., with the exception of
May Treat, whose clever work carried the performance,
Business was light during the Rasch King's reign.
Next, Washington Irving Bishop, the mind reader.
Item: It was the original intention of the management to conduct Harmony Hall on the oppular-price
basis, but, encountering streamous opposition on the
part of managers, it was decided to abandon that idea
and adopt the standard price plan. Prices will range
from one doilar to twenty-five cents, with fitty cents
as general admission, and standard attractions only are
promised hereafter.

Grand Opera House (Durst and Bergfeld, managers): She 3d; good entertainment, with a fine line of assecial scenery. Estelle Clayton 3th in The Quick or the Dead was the event of the season. Newton Beers is severely criticised here. He will find that he is not popular in this section of Texas.

popular in this section of Texas.

FORT WORTH.

Opera House (George H. Dashwood, manager):
The Gilbert-riuntley co, presented Lynwood 3d and May
Blossom 4th, to fair houses. Mr. and Mrs. W. J.
Floresce made their first appearance here 5th in Our
Governor; 6th, The Mighty Dollar, to full houses, and
presented both plays in their usual fine style.

SHERMAN.
Sherman Opera Heuse (R. Walsh, manager): Frank
Joses in Si Perkins to the largest house of the season
ast. Everybody pleased. The Weston Brothers to a
small house 30th. Goodyear, Cook and Dillors'
Minstrels to a fair house 4th. Unusually fine performance. P. F. Baker 8th.

WEATHERFORD.

formance. P. F. Baker 8th. Unusually five performance. P. F. Baker 8th.

Haynes' Opera House (D. C. Haynes, proprietor):
Prof. William Windsor, illusionist, opened for a week
Nov. st to good business.

Item: Weatherford is getting to be a great deal better town for amusements than ever before. A good co.
will play to good business but queer cos. had better
give it a wide berth. There are two theatres in the
town—Haynes' and the Weatherford Opera House.
Each seats goo. The town is thirty-one miles from
Fort Worth.

Haynes' Opera House (D. C. Haynes, manager):
Eatelle Clayton 11-19, in A Sad Coquette and the Quick
or the Dead.

SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager):
Raseh King, Nov. s8-so; noor entertainment and poor
business. Mr. and Mrs. W. J. Fiorence and their excellent company Nov. 30-s to large business. Si Pertins appeared to rather light business s-3. The Weston Bros. in The Way of the World and Two Bohemanns, played to almost empty houses, which was all
they deserved, 4-s. Shadows, 7-8; Alone in London,

BEAUMONT.

Crosby Opera House (John B. Goodhue, manager):

Harry Kennedy's Lights and Shadows 4th drew a large
and fashionable house. Clifton's Ranch King 6th, to
fair business.

MARSHALL.

Marshall Opera House (Johnson and Carter, managers): Estelle Clayton 1st, in The Quick or the Dead, to big basiness. Webster-Brady co. on the 5th in She, to the largest house of this season.

TEXARKANA.

Ghio's Opera House (W. T. Pullen, manager):
Estelle Clayton in The Quick or the Dead to a full
house Nov. 30. Jane Coombs played Bleak House
to a small but appreciative audience 1st; 5he, 4th; P. F.
Baker in The Emigrant. to a full and well-pleased
house. Lawrence Vaughn in Monte Criste 1sth; John
Thompson in A Huge Joke 1sth.

DENISON.

DENISON.

McDougell's Opera House: Goodyear, Cook and Dillon's Minstrels to a good house 4th; Grau's Opera co. 17th.

Millett's Opera House (Captain C. F. Millett, man-ager): Grau Opera co, in Black Hussar and Erminie Nov. s8-s9. Good co. Si Perkins to good houses 30-1.

PALESTINE.
Temple Opera House (C. F. and O. B Sawyers, sanager): She to a crowded house 1st. Si Perkins

WACO.

Open House (J. P. Garland, manager): Frank Jones in Si Perkins so to the largest audience of the season. Graus' Com c Opera co. in the Black Hussar, Queen's a ace Handkerchief (matinee) and Erminie 30-1 to good business. Mr. and Mrs. Florence in the Almughty Dollar to a fair but select and well pleased audience. The usual price of 50 cents and \$1 00 was raised to \$1 00 and \$1.50.

Item: Manager Garland says The Mirror is the only theatrical paper he reads.

BRYAN.
Opera House (J. Q. Tabor, manager): Weston
Brothers in Two Bohemians 12th

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Haverly-Cleveland Minstrels Nov. 30-1st and matinee to immense business.

## VERMONT.

RUTLAND.

Opera House (A. W. Higgins, manager): Stetson's Opera co. in Yeomen of the Guard played to a large and

BURLINGTON.
Howard Opera House (W. K. Walker, manager):
Dartmouth College Glee Club to a large house 4th.
Stetson's Opera Co. in Yeomen of the Guard 7-8 gave
three performances to excellent business. McGibeny Family 14-15.

BELLOWS FALLS. Opera House (C. W. Butterfield, manager): Stet-son's Opera co. in The Yeomen of the Guard to fair business 5th. Only a Farmer's Daughter next.

## VIRGINIA.

VIRGINIA.

NORFOLK.

Academy of Music (Bereer and Leath, managers):
Lavinia Shannon in The Mystery of Audley Court
played to a fine house for the benefit of the Portsmouth,
Va., lodge of Elks yth. and also to large audiences at a
matince and evening performance 8th. Miss Shannon
received a warm reception from the audiences. Evans
and Hoey in A Parlor Match 10-11: Florine Arnold 1314. Next week, the Kellogg Opera co.
Opera House (W. J. Taylor, manager)
Walter S.
Sanford and a capable co. in Under the Lash had
packed houses last week. Hillver's Marionettes 10-12,
and Moore and Vivian in Our Jonathan 13-15.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager):
Lavinia Shannon presented The Mystery of Audley
Court 3d, to a very fair and enthusiastic audience.
RICHMOND.

Court 3d, to a very fair and enthusiastic audience.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Alberta Gallatin 3-6 to good business. Lizie Evans 7-8 was greeted by very good audiences. J. K. Emmet 10-11; Kate Castleton is announced for 17-19, in Crazy Patch and A Paper Doll.

Academy of Music (Berger and Leath, managers): Lavina Shannon in The Mystery of Audley Court was greeted by a full house ath, closing her engagement 6th in the same play. Florine Arnold 11-13 in Her Husband. A Parlor Match 13-15.

Joera House (R. I. Tavlor, manager): Closed last week. Under the Lash toth, week.

Items: Geo. M. Woods Dramatic co. and A New Trampin Irown co. stranded here on the 1st-E. F. Bradley, agent for Florine Arnold, has signed with the Kate Castleton co.

ROANOKE,
Opera House (Tennyson and Simpson, managers);
Lavinia Shannon presented The Mystery of Audley
Court ist to a large, fashionable and delighted audience.
Lizzie Evans 5th in The Buckeye. A packed house
greeted her.

## WEST VIRGINIA.

Opera House (F. Riester, manager): Kate Purssell 4-3 in Queen of the Plains. Wilson and Rankin's Min-strels 15th; Streets of New York 21st; Gardner's Karl sad, Grand Opera House (O. C. Genther, manager): Cor-ner Grocery co. 3-5; fair co.; business good. Al. G.

house,

HUNTINGTON.

Davis Opera House (Joseph Gallick, lessee and manager): Florine Arnold presented Her Husband to an enthusiastic sudience eth. Lizzie Evans 11.

Items: A. G. Bradley, late of Her Husband co., will go in advance of Kate Castleton's co.—Minnie Williams, soubrette, resigned from the Forine Arnold co. bere, and will star in one of Binhop's Muggs' Landing cos. She was succeeded by Ida Van hickle.

# WISCONSIN

MILWAUKEE.

Grand Opera House: The Private Secretary was given at by a co. claiming to be and biling themselves as the Madison Square Theatre co. Joseph Murphy played to large and enthusiastic audiences 6-8.

Academy: Mrs. Alice J. Shaw and Concert co. gave an enjoyable performance to a large and enthusiastic audience 6th. Rice and Dixey's Adonis 9th, two performances.

audience 6th. Rice and Dixey's Adonis 9th, two performances.

Standard: Lost in New York opened to a large attendance 3d and business continued good during the
balance of the week.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): Mrs.
Rmms Frank's Dot co. drew a good and well-pleased
house 31. Florence Bindley as Dot made a bit and 1.
J. Macready, who was well-known in Wausau "went
stages were built on stumps." received a warm welcome
from many old-time friends. Co. good.

CHIPPEWA FALLS.

from many old-time friends Co. good.

CHIPPEWA FALLS.

Opera House (L. E. Waterman, managers): Kate
Bensberg Opera co. produced L'Ombra Nov. sp to good
business.

Item; Our Opera House has just undergone a thorough redecorating, painting, etc., also electric incandescent lights have been added throughout.

MADISON.

Turner Opera House (T. J. Smi'h, manager): Mrs.
Emma Frank's Dot co., starring Floresce J. Bindley,
gave good satisfaction to top-heavy house 5th. Bensberg Opera co. 50 31.

LA CROSSE.

berg Opera co. 20 at.

LA CROSSE.

The McMillan Opera House remained dark the past week. Direy's Adonis 17th; Lily Clay 27th
Oscar Cobb, architect of our new theatre, was in the city Nov 30. He expects to be ready to open the new house Jan 10. The Bostonian Opera co. is expected to give the first performance.

The Eden Musee, under the management of W. E. Davis and Martyne, opened 4th to big business. Their entertainment is very good.

Myers' Opera House (P. L. Myers, Jr., manager):
The Black Flag Nov. so to a good-sized and wellpleased audience. The Stowaway played to one of the
argest and most enthusiastic houses of the season gd.
Joseph Murphy in Kerry Gow filled the house as usual
5th. Robert Downing 18th.
Lappin's Music Hall (C. E. Moseley, manager): Wilson Theatre co. closed a successful week 1st.
Items: Joseph Gasell, of this city, joined the Wilson
Theatre co. here last week.—The Mirror is on sale at
King and Skelly's.

### CANADA.

CHATHAM.

Grand Opera House (W. W. Scane, manager):
The Brown Cornedy co. in respectoire week commencing
Nov. 86. A good co. Johnson and Slavin's Minstrels
to a crowded house 3d. Mattie Vickers 86th.
Item.—It is a pity that in a town of this size that
better music cannot be given by the Opera House
orchestra. Although the same selections have been
attempted to be played for about five seasons, yet they
are so inefficiently rendered and scraped that it is really
distressing to the patrous to endure the torture. Practice might remedy the trouble.

MONTREAL.

tice might remedy the trouble.

MONTREAL.

Academy of Music (Henry Thomas, manager):
Dan Frohman's Lvceum Theatre co. in The Wife to
fair business, but not a quarter as good as they deserved. The cast is well nigh perfect. Emotion and
comedy are equally well: rendered while the stage serting is the finest that we have seen in Montreal for a
long time. The appliance was hearty and the co. received several curtain calls. This week The Yeomen of
the Guard

ceived several curtain calls. This week the required the Guard.
Theatre Royal (Sparrow and Jacobs, managers):
H. R. Jacobs' Lights o' Loudon co, last week to good business. The co, is as a whole good, although there are several weak spots. W. H. Lytell (an old Montreal favorite) carried off the palm as Joe Javis. Blanch Mortimer was good as Bess, and Annie Helen B'anke deserves mention for her performance of Shakespere Jarvis. Stagins and scenery good. This week Wages of Sin. Next, Kindergarden.
Queen's Hall: The McGibeny Family gave good performances 5-7.

HAMILTON.

performances 5.7.

HAMILTON.

Grand Opera House (Thomas kiche, manager):

Mrs. Langtry in As in a Looking-Glass 3d. The house
was packed to the doors. The "Jersey Lily" was given
a very hearty reception Her support is only fair,
Johsson and Slavin's Minstrels to S. R. O. 5th. The
Duff Opera co in A Trip to Africa did not prove a
drawing card 7th.

# DATES AHEAD.

Managers and Agents of traveling companies will aver us by sending their advance dates every week, nailing them in time to reach us on Monday. DRAMATIC COMPANIES

DRAMATIC COMPANIES

A. M. PALMER'S IIM THE PENMAN (Eastern) Co.: Houston, Tex., Dec. 13-13, San Antonio 14-15. Austin 13-18, Waco 10-20, Fort Worth 21-21, Dallas 24-25, Denison 26. Sherman 27. Paris 28. Texerkana 29.

A. M. PALMER'S JIM THE PENMAN (Western) Co.: Philadelphia Dec. 10—week.

A. M. PALMER'S JIM THE PENMAN (Western) Co.: Philadelphia Dec. 10—week; N. Y. City 24—two weeks.

A Busch 07 KRYS Co.: Cincinnati Dec. 10—week; Mobile, Ala., 17. Pensacola, Fla., 18. Thomasville, Ga., 19. J cksonville, Fla., 20-21, St. Augustine 22.

AMONG THE PIMES CO.: Philadelphia Dec. 17—week. A Brass Monkey Co.: N. Y. City Oct. 15—indefinite, ALONE IN LONDON Co.: Dallas, Tex., Dec. 12-15, Hot Springs, Ark., 17. Little Rock 18. Pine Bluff 19. Fort Smith 20. Fort Scott, Kas., 21, Sedalia, Mo., 22, Kansas City 24—week.

ARABIAN NIGHTS CO.: Chattanooga, Tenn. Dec. 13. Atlanta, Ga., 14 15

ARABIAN NIGHTS CO.: Chattanooga, Tenn., Dec. 13.
Atlanta, Ga., 14 15
AROUND THE WORLD IN EIGHTY DAYS CO.; Dallas,
Tex., Dec. 13-15.
A LEGAL WERCK Co.: Philadelphia Dec. 10—week.
A. M. BARRON Co.: Goshen, Ind., Dec. 12-13, Millers-

burg 14-15.
A Possible Case: Lewiston, Me., Dec. 13. Bangor 14-A MIDSUMMER NIGHTS DREAM Co.; Washington Dec.

Ambusaka Kriokis Danaka Co., Washing Dec. 10—week.

Adonis Co: St. Paul, Minn, Dec. 13-15.

A R. Wilber's Co: Fort Madison, Ia., Dec. 17—week;
Hanoibal, Mo., 24—week
Add Gray Co: Philadelphia Dec. 17—week.
Arthur Rehan's Co: Wilkesbarre, Pa., Dec. 13,
Binghamton, N. Y., 14. Elmira 15, Hornellsville 17,
Bradford, Pa., 18, Meadville 19, Oil City 20, Frankin
21, Titusville 23, Erie 24-25, Warren 26, Williamsport
27, Altona 28-29.

A Pallor Match Co.: Richmond, Va., Dec. 13 15,
Hole in the Ground Co.. Brookly: E. D., Dec.
10—week.

A Postage Stamp Co.: Ann Arbor, Mich., Dec. 12.

No Postage Stamp Co.: Ann Arbor, Mich., Dec. 13.
Ypsilanti 14. Mt. Clemens 17, Port Huron 18, Flint

Ypailanti 14. Mt. Clemens 19, Port Huron 18, Flint 19, Owosso 20, Ionia 21. ADAMS AND COOK'S DRAMATIC CO.: Marlboro, Mass., Dec. 10—week; Lawrence 17—wer!; New Bedford 24

Dec. 10—week; Lawrence 17—week; New Bedford 34—week.

A COLD Day (Western) Co.: Owosso, Mich., Dec. 13, Ionia 14. Big Rapids 15. Muskegon 17, Lansing 18. Battle Creek 19, Kalamazoo 20, Aibion 21, Jackssn 22, Lou sville 24—week.

A Grass Widow Co: Mansfield, O., Dec. 13, Meadville, Pa. 14, Youngstown, O. 15, Beaver Falls, Pa. 14, Youngstown, O. 25, Beaver Falls, Pa. 17, New Castle 18. Titusville 19, Eric 20, Bradford 21, Hornellsvile. N. Y. 22. Cor land 24, Auburn 25, Ge eva 26, Seneca Falls 27, Rome 28, Oneida 29.

A CHRCKERRD LIFE CO: Philadelphia Dec. 17—week.
BALDWIN COMBDY CO: Omensboro, Ky., Dec. 10—week.
BALDWIN COMBDY CO: Omensboro, Ky., Dec. 10—week.

исно John Co: Deposit, N Y., Dec. 13, Port Jervis , Middletown 15, Worcester, Mass., 17—week; Bos-14. Middletown 13. Worcester, Mass., 17—week; Boston 24—week.
BOSTON COMEDY Co.: Springfield, Ill., Dec. 12-13.
BOSTON COMEDY Co.: Wibur, Cal., Dec. 13-15. Woodland 17-90 Vacavile 21-22, Stockton 24—week.
BABRY COMEDY Co.: Holden, Mo., Dec. 10—week.
BOTH-BARRETT Co.: New York City Nov. 12—indefinite.

nite.

BARRY AND FAY Co.: Bloomington, Ill., Dec. 17.

Champaign 18. Danville 19. Lafayette, Ind., 20.

Logansport 21. Fort Wayne 22.

BALDWIN-MBLYILLE Co.: Hartford, Ct., Dec. 3—

BALDWIN-MELVILLE CO.: Hartford, Ct., Dec. 3—two weeks.

CRESTON CLARKE CO.: Anniston, Ala., Dec. 13, Birmingham 14 15, New Orleans 16—week; Columbus, Miss., 37, Aberdeen 28 29

Corner Grockey (Griffin) Co.: East Liverpool, O., Dec. 13, Beaver Falls, Pa., 14, New Castle 15.

CHARLES A. GAPDNER CO.: Dayton, O., Dec. 13–14, Springfield 15, Washington C. H., 17, Chillicothe 18, Circleville 19, Mount Vernon 30, Wheeling, W. Va., 21.

CLARA MORRIS CO.: Philadelphia Dec. so—week CRYSTAL SLIPPES CO: N. Y. City Nov. sd. Dec. ss Cequalis-Hadino Co.: Kegass City, Mo., Dec.

week.

CESSAIS-EVANGRINE CO.: Chicago Dec. 10—week.

CHARLES E. VERNER CO.: Emperis, Kan., Dec. 13.

Wichts 14. Atheness City 15. Winfeld 17. Parsons
18. Fort Scott 19. Scdalis, Min., 20. Moorely 21. Louisians 22. Lincole, III. 23. Decatur 24. Matteon 25.

Bloomington 26. Keokuk, Ia., 27. Horington 26.

CHIP O'THE OLD BLOCK CO.: Secramento. Cal., Dec. 14. 15. San Francisco 17-29. Oxisiand 24. 45.

CALLECTE'S COMEDY CO.: Hamburg. Ia., Dec. 10—week.

CALLEGOTE & CORRECT CO.

WEEK.
CHARLES T. RLLSS: Lynn, Mass., Dec. 30—week.
CLAIR-PATER Co.; Perry, In., Dec. 18-14, Dec.
14-15. Coxocii Biuffs 27-19, Omaha, Neb., 30-28.
CHANTRAU-ANDREON CO.; Philadelphia Dec.

CHANFRAD-ANDRISON CO.; Philadelphia Dec re-week.

CAPT. JACK CHAWFORD: Mineraville, Pa., Dec. 13, Shamokin 14, Sneaandoah 15, Mount Carmel 19, Tamsuna 18-19, Williamsport so 21, Eldred 28, Titus-ville 14-15,

DANKE BOONE CO.; Mansfeld, O., Dec. 15,

D. A. KRLLY CO.: Bristol, Ct., Dec. 13, New Britain 14, Middletown 15

DE LVDSTON AND DURN CO.: Farmington, Mich., Dec. 10—week.

DAN SULLY: Evanston, Wy, Ter., Dec. 13, Rawlins 14, Laramie 15, Grand Island, Neb., 17, Hastings 18, Fremont 10, Lincoln 20, Omaha 21-22.

Done Davidson: Providence, R. I., Dec. 13-15; Haverhill, Mass., 17, Beverily 18, Brockton 20, Taunton 21, New Bedford 22,

DENMAN THOMPSON: New York, Aug 30—indefinite.

DR. CHARLES L. HOWARD'S CO.: Nashville, Ten., Dec. 10—week: Chattandoga 13-18, Gadsden, Ala., 10-20, Toyy 21, Anniston 28, Talladega 24, Birmingham 35-16.

DALY SISTERS CO.: Westfield, Mass., Dec. 13, Pitts-Daly Sistems Co.: Westfield,

10.50. Troy 51, Audiston 52, Taliadega 54. Birming-bam 53.46
DALY STREES CO.: Westfield, Mass., Dec. 13. Pitts-field 14, Adams 13.
ESTELLE CLAYTON CO.: Fort Worth, Tex., Dec. 23-14. Galveston 10, 50.
EFFIRE ELLSLER: Augusta, Ga., 13-14. Charleston, S. C., 15. Macon, Ga., 13-18, Columbus 10, Birmingham, Ala., 20 51, Gadden 52, Mobile 54-55.
EDWIN STUART CO.: Ottumwa, Ia., Dec. 10—week; What Cheer 13—week; Muscatine 54—week.
ESTA KENDALL CO.: Chicago, Ill., Dec. 10—week; Decatur 15, Springfield 8, Quincy 19, Hannibal, Mo., 30, Moberty 31, Chil toothe 52.
EMMA WELLS CO.: West Randolph, Vt., Dec. 10—week.

EMMA WELLS Co.: West Randolph, Vt., Dec. 10—week.

EDWIN ARDEM: Rochester, Dec. 10—week; Lynn, Mass., 17—week; Troy, N Y., sa—week.

EUMICE GOODRICH Co.: Stockton, Cal., Dec. 17—week; San Jose sa—week.

ETHEL TUCKER Co.: Medina, N. Y., Dec. 13-15, Lyons 17—week; Corning sa 46.

EMMA FRANK'S DOT Co.: Indianapolis, Ind., Dec. 10—week; "Uttaburg 17—week; Cincinnati sa—week.

EDWIN F. MAYO'S Co.: Cleveland Dec. 10—week; Buffale, N. Y., 17—week.

FANNY LOUISE BUCKINGHAM Co.: Brooklyn, N. Y., Dec. 10—week.

FASHIONS Co.: Yonkers, N. Y., Dec. 13, Newburg 14, Brooklyn 17—week; Philadelphia 24—week.

FRANK MAYO: N. Y. City Dec. 10—week; Boston 17—week.

week. BRYTON: Harlem, N. Y., Dec. 10—week; St. Louis s4—week.
Fantasma Co.: Albany. N. Y., Dec. 10—week; Montreal, Can., 17—week; Boston s4—two weeks.
Fantasma Co.: Salt Lake City, Utah, Dec. 18-19, Hastings, Neb., s1, Lincoln s2, St. Joseph, Mo., s4-35, Topeks, Kan., s6, Leavenworth s7, Omaha, Neb., s8-30

SE-30
FREDRICK LORANGER'S DRAMATIC Co.: Fremont, Mich., Dec. 19-13. Pent Water 14-15.
FRANK S. DAVIDSON'S Co.: Alliance, O., Dec. 13,

FRANK S. DAVIDSON'S CO.: Alliance, O., Dec. 13, Kent 13.

FATS CO.: Buffalo, N. Y., Dec. 17—week.

FLOV CROWELL CO.: Meriden, Ct., Dec. 10—week;

FLOV CROWELL CO.: Meriden, Ct., Dec. 10—week;

HARTIFOT 07—week; Bristol 18—week.

FLORENCE COMEDY CO.: Fort Smith, Ark., Dec. 13-14,

Little Rock. 13. Louisville, Ky., 17—week; Chicago
18—two weeks.

FRANK I. FRANKS'S CO.: Indianapolis, Ind., Dec. 13,

Hamiston, O., 14-15, Washington 17—week.

FREDERICK WARDS'S CO.: Chicago Dec. 10—two weeks,

Mindocapolis, Minn., 18—week.

FAIR PLAY CO.: Princeton, Ind., Dec. 13, Vincennes
14, Terre Haute 15, St. Louis 16—week.

GROBER I. CURTIS CO.: FRANKIN FAILS N. H., Dec.

14. Terre Haute 15, St. Louis 16—week.
GRORGE J. CURTIS Co.: Franklin Falls, N. H., Dec. 10—week.
GUS WILLIAMS Co.; Washington Dec. 10—week; Philadelphia, 17—week; Wilkesbarre 24, Scranton 25, Danville 56, Shamokin 27, Allentown 28, Hazelton 29.
GRAMAM EARLE Co.: Elyria, O., Dec. 10—week; Ubrichsville 17—week; Steubenville 24—week.
GRORGE OBER Co.: Sallivan, Ind., Dec. 17, Princeton 14, Henderson, Ky., 13.
GOLDEN GIAMT MINE Co.: Hoboken, N. J., Dec. 10—weeks

14. Hebderson, N.Y.. 15.
GOLDEN GLANT MINE Co.: Hoboken, N. J., Dec. 10—weeks.
GOLDEN GLANT MINE Co.: Denver, Col., Dec. 17—week;
Colorado Springra 24. Leadville 25-26. Aspen 27-28.
Held BY THE ENEMY (Eastern) Co.: Hawerhill,
Mass, Dec. 13. Waitham 14. Lynn 15. Attleboro 17.
Woonsocket, R. I.. 18. Amesbury, Mass., 10. Chelsen
20. Lowell 21-29. Manchester, N. H., 24-25, Laconia
26. Concord 27. Portsmouth 28. Exeter 29.
Held BY THE ENEMY (Western) Co.: Chicago Dec. 10—week; South Bend, 18d, 17. Logansport 18. Galesburg, Ill., 19. Bloomington 20. Streator 21. Pullmas
25. Chicago 24—week.
Hoodman Blind Co.: Cincinnati Dec. 10—week.
Hel BARRY Co.: Brockton, Mass., Dec. 14-15. Worcester 17-19. Springfield 20. Westheld 21. Pittsfield
22.

Crs.er 17-19. Springfield so, Westheld St. Pittsfield St.

HERRY CHANFRAU CO.: Philadelphia Dec. 10—week.
HER HUSBAND CO.: Petersburg, Va.. Dec. 13. Norfolk 14 15. Lvenchburg 19. Danville 18. Raleigh, N. C., 19. Goldsboro so, Wi'mington s1, Charleston, S. C., 88. New Orle ns 34-week.
HERNE'S HARDTS OF UAK CO.: Sandusky, O., Dec. 13. Findlay 14. Lima 15. Van Wert 17. Huntington, lud., 18. Warsaw 19. Wabash 30. Peru 31. Kokomo 32. Anderson 24. Marion 32. Muncie 36. Frankford 37. Lebanon 38. Shelbyville so.
HALLEW AND HART CO.: Chicago Dec. 17—week.
HATTIE ANDERSON CO: Three Rivers, Mich., Dec. 13.
Kalamarso 14. Battle Creek 15.

Kalamarso 14. Battle Creek 15.

HE, SMS. HIM AND HER CO.: Schenectady, N. Y., Dec. 13. Troy 14-14. N. C. City 17—week.
HERNE'S DRIFTING APART CO.: Cohoes, N. Y., Dec. 32 Saratoga 14, Glen Falls 15, Ro e 17, Auburn 18-19, Rochester 30-32. Buffa 0 34-week.
HARDER LIGHTS CO.: Utica, N. Y., Dec. 13. Gordonsville 14, Richmond 15-18, Norfolk 19-31.
HABDIE AND VON LERR CO: Detreit Dec. 10-week.
IN HIS POWER CO.: Hartford Ct., Dec. 13. Willi-

In His Power Co.: Hartford Ct., Dec. 19-15. Willi-Mass., 24-26, Providence, R. I., 27-29. JANE COOMES Co.: Vicksburg, Miss., Dec. 19-13, Natchez 14-15, Jackson 17, Meridian 18, Mobile, Ala.,

JANE COOMES Co.: Vicksburg, Miss., Dec. 13-13, Natchez 14-15, Iackson 17, Meridian 18, Mobile, Ala., 10
JARBEAU Co: Chillicothe, O., Dec. 13, Zaneaville 14, Newark 15, Cleveland 17 19 Youngatown 30, Meadwille, Pa., 31, Oil City 22, Beaver Falls 24
JANAUSCHEK Co.: Meridian, Miss., Dec. 13, Vicksburg, 14, B ton Rouge La., 15, New Orleans 16-week
JAMBS CONNOR ROACH Co.: Portland Me., Dec. 13-13, Portsmouth, N. H., 14, Lowell, Mass., 15, Laconia, N. H., 17, Fitchburg, Mass., 18, Clinton 19, Tauton 20, Fall River 21, Brockton 22, Usahington 17-week; Jersey City, N. J., 24-week, J. K. Emmet Co.: Roanoise, Va. Dec. 13, Knoxville, Tenn., 14, Chattanooga 15, Nashville 17-19, Membris 20 22, Pine Bluff, Ark., 23, Helena 24, Vicksburg, Miss., 36, Jackson 27, Meredian 28, J. S. Moulton's Co.; B ddeford, Me., Dec. 10-week; Janon Dillon Co.: York, Neb, Dec. 13, Grand Island 14, Hastings 17, James-Wainwaight Co.: St. Louis, Dec. 10-week; Nashville, Tenn., 24, 26, Bowling Green, Ky., 27, Lezington 28, Franklin 20, J. B. Polik Co.: Trenton, N. J., Dec. 13, Quincy, Ill, 14, Hannibal, Mo., 15, Topeks, Kas., 17, Leavenworth 18, Atchioson 10, St. Joseph, Mo., 20-29, 10 N. A. Stevens Co.: Anniston, Ala, Dec. 13, Come, Ga., 14-15, Knoxville, Tenn., 17-18, Chattanooga 19-20, Gadsden, Ala., 21, Birmingham 29, Talladega 24, Selma 25, Montgomery 26, Mobile 27, Pensacola, Fla., 28

98.
S. Микриv Co.: Helena Mont., Dec. 13 15, Butte City 17: 19, Ausconda 20: 21, Missoula 22, Spokane Falls, Wash. Ter. 24: 26, Sorague 27, Walla Walla 28: 20.
H. Wallick Co; Boston Dec. 10—week.
CMBALL Marrismankars: Scranton, Pa., Dec. 13: 15, Trenton, N. J., 17: 19, Paterson 20: 23, Hoboken 24—

Treaton, N. J., 17-19, week.

Kindergarden Co.: Troy, N. Y., Dec. 10—week.

Kindergarden Co.: Knoewille, Tenn., Dec. 17, Chattanonga 18-10 Brooklyn, N. Y., 24—week.

Kate Castleton Co.: Washington Dec. 10—week,

Richmond, Va. 17-19, Lyochburg 20, Knoewille,

Tenn., 21-22, Memphis 24—week.

Laura Joyce Co.: Hannibal, Mo., Dec. 12-13, Moberly

Greenville, S. C., sq. Columbia sg. Savannah, Ga., 17-19. Charleston, S. C., so st.
La Voyana an Susses Co.: Milwauber, Wis., Dec.

LVOIA THE TOO CO.: Chicago Dec. so week.
LVCRIM T. ATAN WIFE CO.: N. Y. City Dec. so-week; We sington 17—week.
LOST IN LUTION CO.: Nebresha City, Neb., Dec. 11.
Lincoln ... Fistiomouth 15. Omaha 17. Council Binds, Ia. 15. bioux City 19. Le Mars so, Checokee
11. Fort hodge as, Boone 20, Des Moines so, Mar shalitown 26. Waterloo 27. Cedar Rapids 28. Osza-loosa 28.

incas en Gradows Co.: Houston, Tex., Dec. eg. torres and Gradows Co.: Houston, Tex., Dec. eg. torresse eq. Fort Worth eg, Dallas eg-ef. incate o' Lowdon Co.: Toronto, Can., Dec. so-week; hoffslo N. Y., ey week. MONTE CRISTO (Horace Lewis) Co.: N. Y. City Dec

to-week
Monta Capto (Aiden Benedict) Co.: Joplin, Mo., Dec.
15. Pierce City 19. Fayetteville, Arn., 50. Fort Smith
51. Springfield, Mo., 52. Memphis, Tenn., 54—week.
Minnin Maddenn Co.: Slouz City, In., Dec. 19-14.
Stoux Falls, Dak., 15. Huron 17. Aberdeen 18. Water
town 19 50, Mankota, Minn., 51. Chicago 54—three

weeks.

Mass. Nauvilla's Co.: Chicago, Ill., Dec. 20—week:
Eigin 27-18, Belvidere 19, Rockford 20, Racine, Wis.,
21-22

MAGIC TALISMAN CO.: Columbus, Ga., Dec. 13.

MAGIE ATKINSON CO.: Mobile, Ala., Dec. 10.

MODIA ATKINSON CO.: Mobile, Ala., Dec. 13.

MODIA ARD MURPAY: Streator, Ill., Dec. 13. Bioomington 14, Springfield 15, St. Louis 16—week; Cincinnati 18,—week.

MILTON NOBLES: Lincoln, Neb., Dec. 13, St. Joseph, Mo. 14-15, Des Moines, Ia., 17, Marshalltown 18, Cedar Rapids 19, Muscatine so, Rock Island, Ill., 21, Davenport, Ia., 22 Milwaukee, Wis., 14-26, Janesville 27, Rockford, Ill., 26.

MCKEE RANKIN CO.: New Orleans Dec. 3—two meeks.

McKer Rankin Co.: New Orleans Dec. 3—two weeks.

Many Anderson Co.: N. Y. City Nov. 14—Dec. 92.

Math Anderson Co.: Cincin Bail Dec. 10—week.

Masulma Co.: Devery Col., Dec. 10—week.

Masulma Co.: Devery Col., Dec. 10—week.

Mass. Langtry Co.: Ogdensburg, N. Y., Dec. 13,

Watertown 14, Gloversville 12, Troy 17, 18, Yonkers 19,

Poughkeepsie 20, New Haven, Ct., 21, Bridgeport 22,

Brooxiva, E. D., 24—week.

Monrod and Rice: Jollet, Ill., Dec. 13,

My Partner Co.: New Bedford, Mass., Dec. 13-15,

My Partner Co.: Syracuse, N. Y., Dec. 13-15, Rocnester 17—week; Albany 24—week.

NELL BUNGESS: Philadelphia Dec. 17—week.

N. C. Goodwin Co.: Rochester, N. Y., Dec. 13-15, Norlies Boylo Co.: Kansas City, Mo., Dec. 10—week.

N. S. Wood Co.: Wheeling, W. Va., Dec. 13-15, Louis
ville 13—week.

Nellie Walter's Co.: Holly Springs, Miss., Dec. 12-19-19, Icksoo, Teon., 20-29.

NATURAL GAS Co.: Kansas City, Mo., Dec. 10—week;

St. Joseph 19, Peoria, 111, 19, Rochester, N. Y., 24-26, Elmira 27, Erie 28.

Oakes Comedu Vol: Axtell, Neb., Dec. 17, Fairbury 19.

Over the Garden Wall Co.: N. Y. City Dec. 10—week.

One of the Finest Co.: Little Rock, Ark., Dec. 14,

Over the Garden Wall Co.: N. Y. City Dec. 10—week.
One of the Finest Co.: Little Rock, Ark., Dec. 13,
Soringfield, Mo., 15
Glyure Byron Co.: Brooklyn, E. D., Dec. 10—week;
Philadelphia 24—week.
Ohly a Farmer's Daughter Co.: Springfield, Mass.,
Dec. 13. Chicopee 14. Holyoke 15. Northampton 17,
Brattleboro, Vt., 18. Bellows Falls, 17, Keene, N. H.,
so, Turger's Falls, 21, Athol, Mass., 22, Maynard 24,
Hayerhill 25, Lowell 26, Marlboro 29
Paul Kauvar Co.: Boaton Dec. 10—week;
Troy 17—week; Syracuse 24-26, Utica 27-29,
Pack's Bad Boy Co.: Grand Rapids, Mich., Dec. 10
—week;

PRILIP HERNE Co.: Baltimore Dec. 10—week.
QUEEN CITY DEAMATIC Co.: Elisabethtown, Ky., Dec. 13-15.
ROYCE AND LANSING Co.: Stanberry, Mo., Dec. 13,
Gailatin 14, Cameron 15.
ROSSON AND CRANE Co.: Detroit Dec. 10—week.
ROSS COGULAN Co.: Memphis, Tens., Dec. 10—week.
New Orleans 24—week.
RICHARD MANSFIELD'S CO.: London, Eng., Aug. 4—indefinite
RANCH 10 Co.: La Salle, Ill., Dec. 13, Ottawa 14, Logansport, Ind., 15.
REUSEN GIUE Co.: New London, Ct.. Dec. 13, Norwich 13, Springfield, Mass., 15-16, Syracuse, N. Y.,
17-19, Utica so-28, Buffalo 24—week.
ROSSER DOWNING Co.: Eau Claire, Wis., 19. ROCKOTC,
Ill., 18. Logansport, Ind., 19, Indianapolis so-28.
ROMANY RVE Co.: Lyus, Mass., Dec. 13-15.
REDMUND-BARNY Co.: Tautoto, Mass., Dec. 13, Attieboro 14, Plymouth 15, Exeter, N. H., 17, Concord
18, Fitchburg, Mass., 10, Worcester so-22.
ROSSE LISLE Co.. Titusville, Pa., Dec. 10—week.
RINBHART-DELHAUER Co.: Waterloo, N. Y., Dec. 15,
Geneva 17, Genesco 10, Dansville 20, Mount Moris
21, Bath 29, Painted Post 24.
RANCH KING Co.: New Orleans Dec. 10—two weeks;
Mobile, Als., 24-28, Montgomery 26-27, Birmingham,
28, Decatur 20.
RUIHO PASSION Co.: Flint Mich., Dec. 13, East Saginaw 14. Bay City, Mich., Dec. 13, Port Huron 14, Ann
Arbor 15.
ROSSEM MANTELL Co.: Elisabeth, N. I., Dec. 15, Buf-

SI PLUNKARD CO.: Newcastle, Pa., Dec. 14, Beaver Falls 14, McKeesport 15.

SIBERIA CO.: Pittsburg, Dec., 10—week; Youngstown, O., 17. Akron 18, Massillon 19, Findlay so, Lima 21, Springfield 22. Clacinuati 24—week.

SEVMOUR-STRATTON CO.: Perth Amboy, N. J.. Dec. 10—week; Dov 7 17—week.

STRUCK GAS CO.: Indiananolis, Ind., Dec. 10—week.

SED FRANCE CO.: Beaver Falls, Pa., Dec. 22.

SAWTELLE COMEDY CO.: Keeseville, N. Y., Dec. 10—week.

STRUCK GAS CO.: Indianapolis, Ind., Dec. 10—week. St.D France Co.: Beaver Falls Pa., Dec. 53.

Sawtelle Comedy Co.: Keeseville, N. Y., Dec. 10—week.

She Co.: Brooklyn, N.Y., Dec. 10—week; Philadelphia Dec. 17—week.

She Co.: Brooklyn, N.Y., Dec. 10—week; Philadelphia Dec. 19—week.

Star Theater Co.: Charlotte, Mich., Dec. 10—week; Howell 17—week.

Star Theater Co.: Charlotte, Mich., Dec. 17, Poplar Bluff, Mo., 18, Cairo, Ill., 10, Paducah, Ry., 20, Henderson, 21; Hopkinsville 23.

Standard Theater (Ramage and Freeman) Co.: Michiean City, Ind., Dec. 10—week; Sallie Hinton's Co.: Manch Chunk, Pa., Dec. 13—15, Phoeniaville 17 19, Lancaster 20—28.

Still Alama Co: Baltimore Dec. 10—week; Providence, R. I. 22—week.

Shadows of a Gerat City: Buffalo N. Y., Dec. 10—week; Cleveland 19—week.

Soap Bubble Co.: Paterson, N. J., Dec. 10—week, The Fucitive Co.: Philadelphia Dec. 10—week, The Fucitive Co.: Philadelphia Dec. 10—week, The Ragpicker's Daughter Co.: Providence, R. I., Dec. 10—week, The Ragpicker's Daughter Co.: Providence, R. I., Dec. 10—week, The Ragpicker's Daughter Co.: Providence, R. I., Dec. 10—week, The Ragpicker's Daughter Co.: Providence, R. I., Dec. 10—week, The Ragpicker's Daughter Co.: Providence, R. I., Dec. 10—week, The Ragpicker's Daughter Co.: Providence, R. I., Dec. 10—week, The Ragpicker's Daughter Co.: Providence, Philadelphia 24—week.

Then Hamilton Co.: Cumberland, Md., Dec. 24-25, Charlottesvile, Va. 26 29, Richmond 28 20.

The Jonna Comedy Co.: Maryswille, Kbs., Dec 14-15, Brattice, Net., 17-18, Lincoln 19-20, York 21-22, Hastings 24-26, Grand Island 27-20, The Stowaway Co.: Chicago Dec. 10—week; Clocinnati 16—week; Louisville 24, 36, Nashville 27-20.

The Colonies Co.: Macon, Ga., Dec. 13, Augusta 14, Savannah 15, Charleston, S. C., 17-18, Columbia 19, Gerenville 20, Charlotte 21, Danville, Va., 29, Petersburg 24, Richmond 25 26, Hampden 27, Norfolk 20.

The Two Sixters Co.: N. V. City, Nov. 26-Dec. 22.

Under Cover Co.: Salem, J., Dec. 10—week.

LAURA JOYCE CO: Hannibal, Mo., Dec. 12-13, Moberly
14-15.
LOND CHUMLRY CO.: Washington Dec. 10—week.
LOUISE A PROT CO.: Tyrone, Pa., Dec. 10—week.
LITTLE N LOGRE CA.: Buffalo, N. V., Dec. 10—week.
LEWIS MORRIS OC.: Atlanta, Ga., Dec. 12-13, Chattanon Co.: Charles of the Co.: Philadelphia Dec. 10—week.
LOTTA CO.: Philadelphia Dec. 10—two weeks: Baltamore 23—week.
LOST IN Naw York Co.: New Orl-and Dec. 24—week.
LILIZIA WORKS CO.: New Orl-and Dec. 24—week.
LILIZIA KENSTROW CO.: Callin (Rusco and Swift) Co.: Eagle Giove. Ia., Dec. 13, Webster City 14, Fort Dodge 15.
LIZIA KENSTROW CO.: New Orl-and Dec. 24—week.
LILIZIA KENSTROW CO.: Callin (Rusco and Swift) Co.: Eagle Giove. Ia., Dec. 13, Webster City 14, Fort Dodge 15.
LIZIA E VAND CO.: Irotton, O., Dec. 13, Chillicotte 14, Mount Vernon 15, Chicago 16—week.
LAVINIA SHANNON CO.: Charlotte, N. C., Dec. 13,
LAVINIA SHANNON CO.: Charlotte, N. C., Dec. 14, Keese, N. H., 14, Concord 15, Tilton 17,
Starring in ZIP and BOB, by authorization of LOTTA.

Soncook 28, Picrefield 19, Manchester co-us, Lowel, Mass., 19 of Jandover 27, Haverhill 28 sp.
Vacation Co.; Los Aspeier, Cal., Dec. 10 week, Wadssoy Sin Co.; Mostress, Cas., Dec. 10 week, Wosto Cj. J. Listel Co.; See Jow. Cal., Dec. 25, Sicobios 14 15, Sacramento 17-18, Fresso 21-28, Matte's Committed Co.; Farkersburg, W. Va., Dec. 25, Scantan Co.; Farkersburg, W. Va., Dec. 25, Witte Stave Co.; Committed Dec. 20—2028.
WHITE SLAVE CO.; Cevelsed Dec. 20—2028.
Wolf Tray Co.; Brookville, Pa., Dec. 19-15, Delicie 17-19 WILSON'S THEATER CO.: Joliet, III., Dec. to week. WESTER-BRADY Co.: New Orleans Dec. 10-4 weeks
Zoz: Co.: Philadelphia Dec. so-week.
Zig Zag Co.: Indianapolo, Ind., Dec. so-week.
Ziraa Co.: Pittsburg Dec. so-week.

OPERA AND CONCERT COMPANIES

OPERA AND CONCERT COMPANIRS.

A TRIF TO APRICA (Doff a) Co.: Lims. O. Dec. 19, Sandusky 18. Akros 19 Youngstown 21, Jamestown 22, Philadelphia 19—Week.

AMERICAN OPERA Co.: Wilmington, Del., Dec. 23, Altoons, Pa., 13, Pritsburg 17—week.

Boston Idral Opera Co.: Louisville Dec. 10—week; Pritsburg 17—week.

Bennert-Moultin Opera Co. (A) Worcester, Mans., Dec. 10—week; Springfield 27—week.

Bennert-Moultin Opera Co. (B): Amenbury, Mass., Dec. 13-15.

Bo tomians: Chicago Dec. 10—week.

Bennert And Moultin Opera Co. (B): Amenbury, Mass., Dec. 13-15.

Bo tomians: Chicago Dec. 10—week.

Bennert And Moultin Opera Co. (B): Amenbury, Mass., Dec. 13-15.

Campaniel Concert Co.: Aun Arbor, Mich., Dec. 25, Stering 17, Milwaukee, Wis. 19, Madison 21-28.

Campaniel Concert Co.: Aun Arbor, Mich., Dec. 25, Chicago 14-15, Grabd Rapids, Mich., 17, Kalamann 18, Milwaukee 19, Davenport, Ia., 21, Des Moines 28, Consinh Opera Co.: Detroit Dec. 10—week.

Canello Opera Co.: Detroit Dec. 10—week.

Canello Opera Co.: Poliadelphia Dec. 10—week.

Canello Opera Co.: Poliadelphia Dec. 10—week.

Camella Usso's Co.: Toledo, O., Dec. 10—week.

Emma Abort Opera Co.: Second Dec. 10—week.

Emma Abort Opera Co.: Souldo, O., Dec. 10—week.

Emma Abort Opera Co.: Souldo, O., Dec. 13, Williamsport 14, Reading 15.

Hortcheller Familly: Binghamton, N. Y., Dec. 13-14, Sunquehanna, Ph., 15, Deposit, N. Y., 17.

GILMORE'S BAND: Altoona, Pa., Dec. 13, Williamsport 14, Reading 15,
HOTCHKIM FAMILY: Binghamton, N. Y., Dec. 13-14,
Sunquehanda, Pa., 15, Deposit, N. Y., 19,
KIMBALL OPERA CO: Louisville Dec. 10—week; Cincinnati 16—week; Wheeling, W. Va., 24—week.
LONDON GAIETY BURLESQUE CO: N. Y. City Mov. 25—ndefinite.
LEVY CONCERT CO: Montreal, Can., Dec 13-14,
LYCRUM OPERA CO: St. Louis Dec. 10—week,
McCaull's Co. (No. 1): Chicago Nov. 19—Dec. 15,
McCaull's Co. (No. 1): Chicago Nov. 19—Dec. 25,
NOSS FAMILY: Hopewell, Pa., D. c. 13-12, Lewistown 14,
Reedaville 15, Elizabethtown 17, Mount Joy 28,
Marietta 19, Wrightsville 20, Manhelm 21, Mysratown 28.

Town ss.

PEARL OF PEKIN CO.: Indianapolis, Ind., Dec. 13-25.

SPENSEN'S LITTLE TYCOON CO.: Brooklyn, E. D., Dec. 10-week.
WILBUR OPERA Co.: Philadelphia Dec. 10-week;
Trenton, N. J., 14-week. MINSTRELS.

MINSTRELS.

BARLOW BROTHERS' MINSTRELS: Lock Haven, Pa.,
Dec. 13
DOCKSTADER'S MINSTRELS: N. Y. City, Nov. 19—modefinite
FISLOS' MINSTRELS: MOURT VERSON, O., Dec. 17,
Mansfield 18, Kenton 19, Upper Sandunky so, Fontoria 21, Norwalk 22, Cleveland 24—week.
GENERG WILSON'S MINSTRELS: Youngstows, O., Dec.
13. Steubenville 14, Wheeling, W. Va., 13,
GORMAN'S MINSTRELS: Bangor, Me., Dec. 19-24,
Augusta 14, Lewiston 15, Portland 19-18, Dover, M.
H., 19 North Attleboro, Mass., so, New Bedford 22,
GEVER AND HARDING'S MINSTRELS: Ramboy, Ill., Dec.
13. Sterling 14 Morrison 15,
GOODWAR, Cook AND DILLON'S MINSTRELS: Little
Rock, Ark., Dec 19-13, Pine Bleff 14, Helena 15,
HI HENRY'S MINSTRELS Belleville, Ill., Dec. 23, Contrains 14 Carmi 15, Mount Verson, Ind., 17, Menderson, Ky., 18 Evansville, Ind., so
HENDERSON, McBAIRD AND LOVE'S MINSTRELS; Portland, Mich., D.c. 13, Laosing 14, Lesine 15, Jackson
17, Tecumsch 18
HAVERLY-CLEVELAND MINSTRELS: Conha, Neb., Dec.
13 14, Des Moines, Ia. 15, Chicago 19—week.
JOHNSON AND SPEAR'S MINSTRELS: Rochester, N. Y.,
Dec. 13, Syracuse 14, Utica 15
KIDDER AND SPEAR'S MINSTRELS: Lonaconing, Md.,
Dec. 14, Lowell 15,
MCCASE AND YOUNG'S MINSTREES: Denison, Tex.,
MCCASE AND YOUNG'S MINSTREES: Denison, Tex., BARLOW BROTHERS' MINSTERLE: Lock Haven, Pa.,

McNish, Ramza and Arno's Ministrela: Lawrence, Mass., Dec. 14, Lowell 15.

McCare and Yound's Ministrela: Denison, Tex., Dec. 13, Gainesville 14. Sherman 15, Denton 17, Dalas 18, Fort Worth 10. Waco so, Hearne 15, Denton 17, Dalas 18, Fort Worth 10. Waco so, Hearne 15, Honston 18, Gaiveston 25, New Orleans 14—week.

RICE AND SHEPARD'S MINISTRELS: Delaware, O., Dec. 14. Springfield 13, Cincinnail 17—week.

Sam Francisco Ministrela: Winston, N. C., Dec. 25, Reidsville 14, Danville, Va., 15, Roanolds 17, Farm-ville 18. Lyuchburg 19, Staunton 10, Charlottesville 11, Frederichaburg 18.

THATCHER, PRIMROSE AND WRST'S MINISTRELA: Non-wich, Ct., Dec. 13, New Haven 15.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIAN Co.: Chicago Dec. 10—week, EARLY BIRDS Co.: Philadelphia Dec. 10—week, ENGLIPH FOLLY Co.: Pittsburg Dec. 10—week, EUROPEAN NOVELTIES Co.: Chicago Dec. 10—week, GUS HILL'S Co.: N. Y. City Dec. 10—week, HARRY WILLIAMS' Co.: Washington Dec. 20—week, HOWARD ATHEMATUM Co.: Lowell, Mass., Dec. 24 Manchester, N. H., 13, Baltimore 24—week, HARRY KENNELL Co.: Chicago Dec. 10—week, Hydr's Co.: Boston Dec. 10—week; N. Y. City 19—week.

HARRY BAY City 16.

RHEAT: Bay City, Mich., Dec. 13, Port Huron 14, Ann Arbor 15.

ROBERT MANTELL CO.: Elizabeth, N. J., Dec. 15, Buffalo, N. Y., 24—week.

SCJUT'S DAUGHTER CO.: Chicago Dec. 3—three weeks.

SALSBUY'S TROUBADOURS: Battle Creek, Mich., Dec. 13, Grand Rapids 14-15.

SCARLET IX CO.: Milwaukee, Wis., Dec. 10—week.

SKIPPED BY THE LIGHT OF THE MOON CO.: Altoona, Pa., Dec. 13.—Philipsburg 14, Danville 14, Wikesbarre 25, Carbondele 26, Scranton 27, Nanticoke 28, Bridgeton, N. J., 29

STERERTS OF NEW YORK CO: Lezington, Kv., Dec. 14, Paris 14, Mayaville 14, Sol. Smith Russell Co.: Minneapolis, Minn., Dec. 13, 15, Indianapolis, Ind., 24, 26, Erie. Pa., 27, Meadville 28, Bradford 29, SI PLUNKARD CO.: Newcastle, Pa., Dec. 13, Beaver Falls 14, McKeesport 15, Siberia Co.: Pittsburg. Dec., 10—week; Youngstown, O., 17, Aktron 18, Massillon 19, Findlay 20, Lima 21, Springfield 25, Cincinnati 24—week.

SEYMOUR-STRATTON CO.: Perth Amboy, N. J., Dec., 10—week; Co.: Cincinnati 24—week.

SEYMOUR-STRATTON CO.: Perth Amboy, N. J., Dec., 10—week; Co.: Titusville, Pa., Dec., 10—week.

STBUCK GAS CO.: Indianapolis, Ind., Dec., 10—week.

STBUCK GAS CO.: I

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: South Framingham, Mass, Dec. 13-13, Lyon 17-week.

BARTHOLOMEN'S EQUINAS: York, Pa., Dec. 10-week;

Allentown 17-week; Elizabeth, N. J., 14-week.

GLEASON'S CO.: Washington Dec. 10-three weeks.

HOVONTH'S HIBERNICA: Mt. Carmel, Pa., Dec. 13.

HEREMANN: N. Y. City Dec. 10-two weeks.

J. H. SULLIVAN CO.: Deposit, N. Y., Dec. 13, Port Jervis 14, Middletown 18. Jervis 14, Middletown 18.

KRLLAH: Buffalo, N. Y. Dec. 15.

PROF. KRHNEDY Co.: Youngstown, O., Dec. 17—week; Xenis 24—week.

SERMAN'S ELECTRA: McKeesport, Pa., Dec. 14.

NOW READY TO BOOK Three Positive Attractions FOR NEXT SEASON.

C. R. GARDINER, - - - Dir HE. SHE. HIM. HER. Supposed to be a Speaking Pant mime GEOFGE H. ADAMS as "oby The comedy success of the present year, enlarged and embellished for next season.

ZOZO.

Most successful of all spectacular plays. Rewristen for mext year and all new scenery. THREE STARS, Names furnished confidentially only. Playing California

THE BIG UNCLE TOM. Great star cast and car loads of scenery. An entirely a w departure Clay M Greene's literary master-piece Played New York recently Ecormons hit, Great business Wonderful production. Book no other Uncle Tom.

ONLY A FARMER'S DAUGHTER.

### The Actresses' Corner.

CHARACTER MARE UP

I know the subject is one about which one person can tell very little to another, and I now also that it is something about which one never can get through learning for one's self. During my study for the stage I had the n, of a make up teacher. Later, on the stage I was favored with countless sugges tions and points from veterans, was even ma up now and then by people who "knew all about it, dear child," and yet it was only after a long time of more or less blind experimenting that a few fundamental principles of the art disclosed themselves to me to help me out. About anything it's safe to say : "Just dig for the big rule and then you can carry it into as many possible modifications as your intelligence permits; but not until you have both feet on some certain underlying principle can you be sure or intelligent about what you

You can look a part only so far as the material your own features gives you to work upon permits. It is all nonsense to talk about using one's face as if it were a blank wall whereon could be painted whatever face one wished. For the lines and markings and shadows of the face you wish you can do no more than catch the lines, markings and shadows of your own face. To be able to see the suggestion of these lines, etc., in your own smooth and perhaps more or less young or even pretty face, you must start painting from the inside with your mind, not from the outside with a Meyer's grease-stick. Surface methods are bound to be wrong.

Put the character you want into your own mind, and behold!—a calcium is turned on your face which gives you there every line of the character as far as your mind has been able to grasp it, and as far as physically you are flexible enough to answer correctly through your muscles to the suggestion from the mind,

In fact, I fancy the fault is really all in the assimilating the character by the mind rather than in lack of power of expression in the mus cles of the face. I suppose the muscles are all there; if they don't show up when they should it's because the mind does not command them into action-in which case the mind wents practice-or because through not having been exercised in your every day individual life they are stiff and do not answer easily, in which case still work on the mind. For, be lieve me, an emotion that cannot find physical expression must be as vague as a thought that cannot find words. When you have such a thought you keep at the thinking of it, don't you, until of a sudden it leaps into words, and is then no longer vague to yourself and inexpressive to others; also you must realize that it can only make use of the words at your command, it can only clothe itself from your own

Do this same thing with your character idea; keep at it till it leaps into your face, and for that matter into every muscle of your whole physical being, and is then no longer vague to yourself and inexpressible to others. You must also realize that it can only make use of the muscles at command and clothe itself from your own physical vocabulary. A mere sug gestion will be enough that study and dic tionary and languages and literature will enrich your stock of words as well as your power of thought-the two must go together-and that study and observation of other people's language physical, and pictures and other people's acting will not only enrich your pow ers of physical expression, which by itself would amount to no more than mimicry, but will increase your power of mentally grasping a character with all the details of its individuality and make you an artist.

I hope I am making clear just what I mean. At the feet of such a subject I realize that my bulary wants enriching. The subject is all right, though. At last we get to the greasestick part! The expression of your own individual character has so long dominated the muscles of your face that the face is marked to certain form. Grease paint has got to do for the assumed character what time has done for your own character-that is, by the help of grease paint, the fleeting expression your understanding of your role puts upon your face must be made to dominate and mark the face to its own form. Now, it's practice, practice, practice! It's all very well to look in the glass and see that you have made your face look as if you felt like a sneak thief; but to see how it is your face looks so, to see the new shadows, the new lines that make the expression, to catch them and heighten them with grey paint and brown and flesh color, so that it is no longer yourself looking like a sneak-thief that the glass reflects, but the sneak thief himself; so that your face no longer expressés a mood of your own character, but the character of a being that is not yourself: so that the face reflected is what your own would become if years of such mind mood had changed your character and marked your face with corresponding change, so that when your mind is loosed from its characterization and the make-up is finished, that your own sweet smile can find no place in the new face, or looks like a poor ghost of itself and probably gives you a queer feeling up your back the first time you see it through a successful make-up. As I said, it's all practice now. Practice to teach you how to paint the shadows in so they look like fows and not like paint; to paint the lines so they look like the heavier shadow that an

actual crease or wrinkle in the face would make. Practice to get the general tone of color right so that you don't look like a black and white map. Practice so that you get the most effect with the least paint, so that you rightly seize upon the three or four strong shadows that really characterize the face, instead of chasing around after a lot of side wrinkles and detail which only blur the whole effect from a distance.

You will find that all the detail over which we are told Coquelin, etc., etc., labor is after all only effective if done so well that in the distance it all resolves itself into certain broad effects of character, but it takes an artist to do that, and you will see broad shadows long before you are attist enough to catch the detail that makes them, much less artist enough to paint in such detail so it will rot show as a lot of hard, mixed up, meaningless lines, like rivers in a map of the United States, from the front.

As to color, study of real faces will help you most. Just spot a nice character wo coming toward you and perhaps still half s block off. See how the greys of her face resolve themselves into faint pinks and yellows and flesh colors as she gets nearer. Howthough the character of her face does not change-the few broad effects of shadow and light on her face which gave to it its character resolve themselves into endless detail of line and wrinkle equally expressive when the face is so close that the broad shadows are lost. Equally expressive-well, I don't know abou that-if you want a fair judgment of a face look at it from a distance. Detail is apt to be contradictory. The conformation of the whole, however, isn't likely to lie.

For this same reason in real people the profile best expresses cast of character; the full face, mood. The profile gives the conformation of feature; the full face, play of muscle. Of course in painting in the face you want (which is different from painting it on), you can heighten the effect the flexible muscles make by shadowing and lining the more bony parts of the face to match. Gray paint will give you whatever forehead ought to go with the rest of the face. You can make it concave or convex, hollowing sharply from either side of the middle, sunken or bulging over the eye brows, shelving sharply back from just above the evebrows to the hair, or the other way.

Just merely making marks for wrinkles is beggarly little, compared with what can be ione—and you can give age quicker by the forehead, and thereby saving lines on the face, than in almost any way. Also you can make the nose what you choose. You can make it start low between the eyebrows or a good deal higher up and Grecian-like than it really does. It can be broad and flat and straight along the line from root to tip, or sharp and wedgelike, according to the line you paint from root to lip, Darken the tip of it and you cut off from the length. Run the light line fully to the tip and you make it longer. Darken the nostrils and you depress them and add to apparent length of nose, and paint the edges of the nostrils lighter and you avoid the mean look of contrasted nostrils, and so on and so

The chin, too, can be made square or round or pointed—cleft by dimple or not—all with shadowing.

As to the mere mechanical applying of the paint. The longer you work the fewer stumps you will use, I fancy. One is usually told to put on first a layer of paint for back color. One is very likely to get a make-up aswim in grease in this way, and to dry off get so much owder on that one might as well have a mask on. Besides, powder is almost sure to change tone of color is destroyed. Holding the greasefor use may do, but rubbing some into the palm of your hand and taking from there is better. Of course, clean your face thoroughly with grease and rub the pores thoroughly full of grease before starting. Then dry the surface. Indeed, I even put some powder softly on. Now work in your shadows, with your finger, letting the paint be very soft and thin; go over and over if necessary, but beware of abbing on a thick spot of paint and working it paint to be softened down into the surrounding color. Also you will find your own flesh color good medium between the few high lights you use and the shadows, and as much of your own skin as you can leave bare in the make-up will take from it any possible mosk effect.

Also, for all advice to the contrary, make us with your wig on. A white wig will soften a hard make-up so that the hardness is almos lost and the character you want gone. A dark one will make contrasts so pronounced that your face seems no longer a pos sible one, besides the very contour of the coif fure, the way the hair lies will modify the effects of your lining in a great degree, in the real person, hair and face changed together and in harmony each with the gradual change in the real person's character, therefore in har mony with each other. The same impulse that put the frivolous old spinster to making cork screw curls on her forehead set its corkscrew lines in her face. The same secretiveness that brushed its sleek hair close over its ears and temples, set lines of guard about the mouth narrowed the chin and compressed the nostrile Therefore wig and make up together. The starved years that took the life from the hair and left it dull mouse-grey put lead shades in the skin, the centle years that whitened some

sweet grandmamma's soft locks to eliver brought to her smooth face faint white and pink and ivory tints. Therefore, for color as well as lines, make up with your wig on.

I wonder if I have belped you! After all I said the whole thing in the beginning, and I know of nothing better than the same warning to end with.

Make up your mind before you try to make up your face.

Grease paint can do no more than trace upon the surface the pattern stamped from within by the mind. Still, here's to Meyer!

# London News and Gossip.

POLLY.

LONDON, Nov. 29, 1888.

Whatever merits in the way of novelty may eventually be found in W. S. Gilbert's new play, Brantinghame Hall, the circumstances connected with its production—or rather want of production—have up to now run upon modern fashionable lines. I don't know whether W. S. G. is played out, but he hrdn't enough originality about him to avoid a post-ponement anyhow.

Postponement nowadays seems to be almost as much a necessity of the situation as packing the house.

Brantinghame Hall had, with many flour-ishes of trumpets, been announced for production on Tuesday night. On Monday, indeed, the author got himself interviewed in readiness for the occasion. But on Tuesday afternoon telegrams were sent round announcing that the great event was "unavoidably" deferred till Thursday night. No other explanation has yet been vouchsafed, but it is thought by some that the fount and origin of the failure to "complete" was ill-fitting frocks—Miss Neilson's frocks bien entends.

On these frocks the great Gilbert has lavished all (or nearly all) the resources of his giant intellect. He has designed them all out of his own head, for (says he) "I have my own ideas about ladies' dresses which I like to carry out when I have the power."

Mr. Gilbert in this connection has also expressed his abhorrence of bustles, "improvements," tight lacing and all such abominations. He thinks that woman's dress should fall in natural folds to the figure—and he appears to be not averse to arranging the folds himself if the figure is of an attractive character.

The hero of his new play is an unconventional young lady, and in designing the costumes which she is to wear, Gilbert has endeavored to fit the dress to the part. As I shall be mailing this letter about an hour before the play is produced I may as well tell you all that is known about it at present.

Miss Nellson represents the unconventional daughter of an Australian squatter, an exconvict, who has either repented of his sins and grown rich or grown rich and repented of his sins. It is not quite clear which, according to Mr. Gilbert. Anyhow when the play opens the ex-convict is a wealthy man living two hundred miles up country from Sydney.

Miss Neilson is described as a "flower of the forest"—probably a eucalyptus blossom. She is a beautiful child of nature—gentle, softvoiced, and speaking the language of the Bible. The son of a proud old English peer falls ill on her father's station. She nurses him, cures him, and marries him.

In the midst of this wedded bliss the husband is recalled to England by an urgent telegram which informs him that he has come into a large legacy. He sails, and the saip in which he has taken passage goes down in midocean,

By this disaster the father becomes possessor of his son's property and looks forward to paying off the debts which have hitherto crushed the life out of him.

Then appears Miss Neilson at the mansion of the Saxmundhams with the news that she is his son's wife—she, the daughter of a convict. The proud old lord learns for the first time that his son has a wife, and is terribly upset, for the son's money goes to the son's wife and not to his father. Miss Neilson only asks for the love of her darling's father and spurns the money, but the old lo:d is as proud as he is poor,

Here Gilbert pulled up short in his narrative, for (as he puts it) the sacrifice which the heroine makes is the pivot of the plot. "My idea wos," continued Mr. Gilbert. "to present an instance of a woman's 'sacrifice of self." Whatever the sacrifice may be, I will wager anything in reason that the heroine's husband isn't dead at all, and that all comes right at the finish, even to Miss Neilson being received (rhanks to her marriage) as the daughter of a first-class earl who keeps his carriage. The play is in four acts. The scene of the

rst is laid in the bush and that of the other a England.

Mr. Gilbert subsequently uttered to his interviewer a sort of confession of faith on the subject of stage costumes.

Imprimis, he will allow no one to appear on the stage in any piece which he may control in a dress which might not be worn at a fancy ball. Item: He will not allow a lady to play a man's part.

"I consider," says G., "our pieces at the Savoy to be burlesques, and I have never allowed a lady to play a man's part or to wear a costume that she would blush to appear in at a fancy dress ball. That is my limit."

I hardly know whether to take this as tid-

ings of comfort and joy or otherwise, but I don't think it matters much anyhow.

It is interesting to know, however, that Gilbert would abolish tights "if merely worn to enhance the attractions of the leg." A Rosalind, for instance, may wear "decent tights." But what Gilbert does object to is "rows of ladies' tight-clothed legs," which he goes on to say are, in his opinion, "merely worn to gratify the eyes of the young gentlemen in the stalls."

Of course, if the ladies wear their legs for this purpose only, such conduct is highly reprehensible, but the statement comes upon us with a sort of shock.

The Alderman was put on at the Jodrell on Saturday and didn't score. Clotilda Graves—blank-verse writer and sister of the wife of Willie Edouin's recent and Horace Sedger's present acting manager, William Greet—is adapting for the stage Jokal's thrilling and varied story, "Timari's Two Worlds."

Richard Mansfield is now going on swimmingly at the Lyceum. On Tuesday he was expecting a visit from Their, R. H.'s, the Duke and Duchess of Teck, who had expressed a wish to see R. M. play Prince Karl.

This is undoubtedly his most successful effort here up till now. Richard's manager, E. D. Price, looks fit and well after his recent visit to you. Glad to hear from him that THE MIRROR was all serene.

Billie Barlow, a young actress not altogether unconnected with New York, last Saturday sang her latest successful song (Billie is doing Ar in the London Music halls, you

know), "True Friends Across the Sea," into

the Edison phonograph.

The cylinder was then forwarded by Colonel Geuraud and O. S. Wiley to Mr. Edison's laboratory in New Jersey. On Dec. 8th, a few of Billie's friends will, I hear, assemble at the laboratory to hear the phonograph deliver the song.

At the Princess' on Monday W. W. Kelly and Grace Hawthorne commenced a series of matinees of Jocelyn Brandon's adaptation of Daudet's L'Arlésienne, now called The Love That Kills. This was circularised by the Princess' management last week as "Jocelyn Brandon's prettily conceived play," but later on they sent around more correct circulars.

Sophie Eyre is concerned in these matinees and resumes her original character Rose, with the same power and intensity as hitherto. Laurence Cantley is again volcanic as Frederi, who suffers so terribly from "the love that kills."

As before, Bizet's music to the L'Arlesienne (or The Love, etc.) again formed the most attractive feature. The play itself, though pretty and at times powerful, is not at all adapted to healthy English or American tastes.

The American and Canadian rights of Manville Fenn and J. H. Darnley's new farcicacomedy, The Balloon, have been secured by Uncle Samuel French.

The New Grand Theatre at Islington will open on Saturday with The Still Alarm—a somewhat appropriate play for a house just rebuilt after being burnt to the ground.

And now for the great Gilbert's new play which I hope to tell you all about next week.

# Christmas Number

OF THE

# NEW YORK MIRROR.

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### The Amateur Stage.

A PERPORMÂNCE AT THE LYCEUM.

An amateur performance was given on seeday afternoon of last week at the um Theatre, under the patronage of well-known society women of this city, in aid of the yellow fever sufferers. The prose, which was an interesting one,

A Comital Countess.
er de Vilbrae......Edward F. Coward
e Bergouce.....Francis G. Landon
Frederick R. Satteries
to de L'Esialier. Mrs. Wilber A. Bloodgood 

The scenes from The School for Scandal were presented in almost a professional way. Miss Otis as Lady Teasle was excellent and ed in her element. It was without doubt best Lady Teazle our amateur stage has yet seen. Mr. Bird's performance as Sir Peter is so well known that there is very little comment to be made upon it. He seemed to be in an excellent mood last Tuesday and took Liddy Teazle's scornful remarks in an easy and acceptable way.

Rine and Cherry was given with spirit and excellent judgment and the Misses Lawrence were ably supported by Mr. Burroughs and Mr. Nicholas. Mr. Conrad in a small part did creditably. The third piece on the programme, A Comical Countess, was charmingly given, with that clever actress, Mrs. Bloodgood, in the leading role, ably assisted by New York's leading amateur, Mr. Coward. Mr. Landon as the Baron added strength to the cast. Mr. Miller, of the Lyceum Theatre, with Miss Otis closed the entertainment with the short farce, Twenty Minutes Under an Umbrella. The performance in every detail was most act. The performance in every detail was most artistic. The waits between the acts were not unreasonably long, and judging from the size of the house, with tickets at two dollars each, the charity must have reaped a handsome sum.

MARS TURNED THESPIS.

An entertainment was given last Monday evening by Company D. Twelfth Regiment, at the Lexington Avenue Opera House. The programme opened with the charming comedietta, Man Proposes, which was acted in a bright and clever way by Agnes L. Boyton, May Ryan and Ed. L. Murphy.

After a short intermission the favorite com edy, Naval Engagements, was presented in a highly commendable way by the following highly commendable way by the following cast: Admiral Kingston, Henry Mason; Lieut. Kingston, Ed. L. Murphy; Short, Dr. Chas. A. Clinton; Denis, Thomas J. Walsh; Mary Mortimer, Agnes L. Boyton; and Mrs. Pontifex, Rose Curran.

Following this a bayonet drill, by the bayonet squad of Company D, which concluded a most successful programme. A dance followed, lasting well into the early hours of the morning.

# SPRINGFIELD'S THEATRE FOR AMATEURS.

It would be pleasant to praise the opening play of the fourth season at Fisk's Casino, Springfield, Mass., on Thursday and Friday last, half as unreservedly as one can the amateurs, the scenic appointment and the beautiful theatre itself. J. Sterling Coyne's Widow Hunt is a long drawn out and not over interesting trifle, seldom rising above the farcical level. The cast comprised: Felix Featherly, C. A. Fiske; Mrs. Featherly, Dennie Turner; Mrs. Swandown, Mrs. H. S. Dickinson; Mrs. Wellington De Boots, Mrs. O. H. Dickinson; paper Wellington De Boots, O. H. Dickinson Frank Icebrook, Henry Pearson; Thomas, H. Myrick. Mrs. H. S. Dickinson as Mrs. Swandown scored the most decided success. Originally designed after the Hollis Street Theatre, Boston, and during last Summer adorsed with draperies of velour Titten and a parted curtain of the same modest shade, suggested by the Lyceum Theatre, New York, the diminutive iewel-box partakes strongly the diminutive jewel-box partakes strongly enough of a Metropolitan hub air to call forth expressions of delight from even the most blase patron of the drama.

ESMERALDA IN NEWBURG, Esmeralda was presented at the Opera House, Nyack, by local talent on Wednesday der the auspices of the Unity Guild of the Universalist Church. The performance went hly and was most enjoyable, but under any circumstances the charitable efforts of teur theatricals is not a good subject for a og notice from a cynical critic, who should mings of the volunteers. The laurels of the evening were about equally divided. Dr. North Carolina farmer, his electioneering "gag," "They're all right," in the last act causing much bilarity. Miss Evie Buckand vigor. Mrs. E. H. Powell as the ne was pathetic, John Hoffman, the e-souled sweetheart of Esmeralda, dis. of considerable elocutionary skill and abil. His conception of the part was thoughted thoroughly satisfactory. The eccentric played considerable elecutionary skill and ability. His conception of the part was thoughtul and thoroughly satisfactory. The eccentric Estabrook of William N. Kent deserves a special eulogistic word for his unobtrusiveness and distinct enunciation. Will I. Sherwood played Jack Desmond, the American artist, with easy grace, and when he doubled for the part of the French adventurer, his mabe-up was a peculiar study and his broken English easily funny. Lillie Turner was vivacious, oquettish and elegant, and acted in a very capable manner; her dresses were appropriately stylish and her flowers choice and zotic. Kate Desmond, her histrionic sluter, was amusingly presented by Margaret Hasswoock, the speculative George Drew finding

an adequate and handsome representative in John Garrabraut.

### Our Leading Amateurs.

1.-BLSIE DE WOLFE.

From the amateur stage a number of successful actors and actresses have been graduated. The latest and more important accession to the professional ranks was that of Mrs. James Brown Potter. During her reign as the leading amateur actress of New York, she gathered about her a considerable amount of young talent, and in the plays which she produced, under professional coaching, a great deal of latent ability was discovered. The most prominent of these assistants was Elsie Anderson De Wolfe.

Miss De Wolfe is generally recognized now as the leading amateur actress of New York. Miss De Wolfe is a slight and graceful brunette of medium height, and with a countenance that indicates intelligence and mental force. She appears thoroughly at home on the stage, and has a wonderful command of that quality, so rare in amateurs, repose. She is a hard student, and endeavors to improve by diligent application and devotion to her

Her first important appearance was made in London, where she acted in Douglas Jerre'4's comedy, The White Milliner, at Charles Wyndham's Criterion Theatre, for the benefit of a church charity, the Prince and Princess of Wales being present. The performance was subsequently repeated for the benefit of the wives of soldiers killed in the Soudan.

Miss De Wolfe made her first bow before a New York audience on her return from abroad. appearing at the private residence of Mrs. Eggleston, Washington Square, in the play entitled Loan of a Lover. Her second appearance was at the University Club Theatre, in a play called L'é ê de la St. Martin.

In A Cup of Tea, which was produced at the University Club Theatre in the Spring of 1886. under the auspices of the Amateur Comedy Club, Miss De Wolfe made a great success in the role of Lady Clara Seymour. Although this is only a one act piece, the character is a very strong one, and demands an intimate knowledge of the various emotions. Her 'fall" in this piece created quite a sensation, and deserves to be ranked with some of Mrs. Langtry's ingenious gymnastic feats. On this occasion Miss De Wolfe was ably supported by that talented amateur, Evert Jansen Wendell. that talented amateur, Evert Jansen

In the Autumn of 1886 Miss De Wolfe as In the Autumn of 1886 Miss De Wolfe assisted at the opening of the Tuxedo Club Theatre, playing again the role of Lady Seymour. Mrs. Burton Harrison's charming one-act comedy. Weeping Wives, so well-known by our New York audiences, filled out the bill. Her next appearance was with the Comedy Club in the Assembly Rooms of the Marropolitics Open House as Maud Ashley Metropolitan Opera House, as Maud Ashley in Sunshine, a dreary play, which in nowise permitted a just exhibition of her abilities.

During Carnival Week at Tuxedo, a few

During Carnival Week at Tuxedo, a few weeks later, Miss De Wolfe appeared as Lady Gwendoline Bloomfield, in Sir Charles Young's dramatic episode, Drifted Apart, and as Helen, in the comedy scenes from Sheridan Knowles' play, The Hunchback. The firstmentioned role is of the emotional order, the play being written in the style of Young Mrs. Winthrop. As the cold, heartless woman of society she succeeded most admirably; but the deeper touches were hardly realized, though a deeper touches were hardly realized, though a performance of the same part the following night in New York showed an improvement. Miss De Wolfe's particular line is what

might be called "elegant comedy," and in Helen in the scenes from The Hunchback she found a role, to use rather a hackneyed expression, that fitted her like a glove. The archness and coquety of the character were fully developed, and a performance was given of which any professional might well be proud.

Not like many ambitions amateurs who are Not like many ambitious amateurs who are never contented, but are always striving to impersonate new roles before thoroughly maturing and working diligently on what they have already attempted—unlike these, Miss De Wolfe adhered to her one role, appearing some eight times during the Winter of 1886-87, ably supported by New York's foremost amateur, Edward Fales Coward. By the constant repetition and with expect and thoughten stant repetition and with earnest and though:-ful study, the impersonation of Helen has given this talented young actress a distinct and separate rank among our society amateurs. It was the opinion of all that Miss De Wolfe's Helen went far ahead of anything done by Mrs. Potter during her career as an amateur, and, criticising the performance from a pro-fessional standpoint, few faults could be de-

As Mrs. Prettifet, in Mrs. Burton Harri-son's Mousetrap, Miss De Wolfe made a most excellent impression. The perplexities of a woman shut in with a mouse were most graphi

woman shut in with a mouse were most graphically and humorously portrayed.

In Mrs. Charles A. Doremus' ciever little play entitled The Circus Rider, which Rosina Vokes is now playing with much success throughout the country, is another of Miss De Wolfe's successes. This play was given in the Fall of 1887, on which occasion Miss De Wolfe had the assistance of Frank Rodney, who was connected with Helen Dauvray's company when she occupied the Lyceum, also Heron-Allen, a much better cheirosophist than actor.

actor.

Miss De Wolfe appeared but twice last season, once as Lady Tearle in three scenes from
The School for Scandal and later on toward
Spring in connection with the ladies' orchestra
in Miss Bessie Marbury's translation from the
French, entitled Contrast. On both the above
occasions Miss De Wolte rendered her roles
throughout more like a professional than an
amateur. Her grace, ease and perfect stage amateur. Her grace, ease and perfect stage pressure aided by the ca-eful study and enunciation of the text, well repaid those lucky enough to have been present.

Miss De Wolle, realizing the limitations of

her abilities, has wisely determined to confine herself to comedy, although it is stated that the instruction she received under Madame

the instruction she received under Madame Bartel, of the Theatre Francais, during her frequent visits abroad, has developed most wonderfully her emotional powers.

It has be in reported that Miss De Wolfe will not a this Winter, owing to the many reports industriously circulated as to her intention in taking the stage for a profession.

Of course, these reports are utterly false and without any foundation, and it is hoped that such a trivial matter as this will not deprive us from seeing Miss De Wolfe in the near future.

# Frederick Warde's New Play.

Fred. Warde, the tragedian, was seen in this city the other day by a Minnon representative, while passing through the metropolis on his way to Philadelphia to fill his engagement at the Academy of Music.

"My season up to the time of election was not decidedly good," he said, "but since the excitement of the campaign is over I have done a very satisfactory business. I open tonight in Philadelphia, and the house is already about sold out. Last year I played in the Quaker City to \$14,700 on the week, so that it is little wonder that I look for a pretty big business this time. I shall present my new play of William Tell, which I produced on Nov. 23 in Baltimore,

"The piece made a marked, distinct and positive success, and it will be a leading feature of my repertoire during the balance of the season. It is an adaptation from Knowles' and Schiller's William Tell, with more of the former than the latter, and was written by Richard A. Purdy, of this city. The title role gives me opportunity for heroic work, and I am so well satisfied with it that it is my intenam so well satisfied with it that it is my inten-tion to pay a great deal of attention to the mounting of it next season. I accomplish the feat of shooting the apple off the head of my son in sight of the audience by a very in-genious device which has been heretofore totally unknown to the stage, and for which application for a patent has been made. I am now playing West to Chicago, and shall seach now playing West to Chicago and shall reach California by the end of February. In the Spring I play an engagement in this city, and will close my season about the end of May in or about New York."

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